

"SHE KEPT ON A - GOIN'": ETHEL PARK RICHARDSON

By Jon G. Smith

[Ethel Park Richardson had a fascinating career collecting mountain folksongs and presenting them to urban American audiences. Her grandson, Jon G. Smith of White Plains, New York, has devoted considerable effort to documenting her career.]

Ethel Park Richardson was many things to many people, as indeed we all are. To songwriter/columnist Nick Kenny, she was "the mother of radio's hillbilly sweetness," and his personal favorite radio writer. To readers of her volume of "American Mountain Songs," she was a pioneer folklorist. To television viewers of the 1950s, she was a plucky old woman from Tennessee who, after years of living in retirement on a total budget of \$80 a month, became the first person to win the \$100,000 prize on a quiz program, in the category of American folklore. To me, her grandson, she was an energetic, dedicated, even-tempered, grandmotherly little woman who could do anything with her hands--from sawing boards to sewing exquisitely-embroidered handkerchiefs, and from building her own house-trailer to playing the zither, dulcimer and melodeon as accompaniment to her sweet singing of folksongs and lullabies. She was, to me, a storyteller without parallel; a dreamer with whom it was fun to share dreams; a friend whose pathway crossed mine for an all-too-brief while; who, in her gentle way, influenced the future course of my life before I had entered grammar school.

My grandmother liked to say that she was born "singing instead of crying" in the shadow of Cumberland Mountain, in the quiet little town of Decherd, Tennessee. She was the ninth in a family of eleven children, born 13 December 1883 and christened Ethel Sloan Park - the "Sloan" being in honor of the doctor who delivered her. Her father, Lunsford Yandell Park, was the local railroad telegrapher and depot agent--and played the fiddle. Her mother, Isabella Barron, played the piano, and all her brothers and sisters sang.

The Park family moved to Chattanooga while Ethel was still a child, and her brothers and sisters promptly joined the choir of the Central Baptist Church. Her own first love was writing, and while attending Chattanooga High School, she wrote a great many poems, some of which were published in the local newspapers. Her literary talents brought about a friendship with classmate Paul Jordan Smith, son of a Methodist minister, and they were married in 1904.

The young couple eventually removed to Illinois, where Paul became a minister in the Universalist Church and, in the course of a few years, Ethel Park Smith found herself a young minister's wife with three children. The marriage was terminated in 1912. No long afterward, my grandfather went

to California, where he turned from the ministry to a career as an author, lecturer, and literary editor of the Los Angeles Times. Grandma, meanwhile, was left in the midwest with three toddlers, whom she managed to feed and clothe by taking in sewing, baking cakes, and ghost-writing poetry for a very well-known writer whose verses were widely syndicated to newspapers across the country at that time.

She eventually married a deacon in my grandfather's former church, James P. Richardson, and they moved to Houston, Texas, where Dr. Richardson opened and operated a private school. During the years of their marriage, my grandmother continued to write and publish poetry and even journeyed to New York, at one point, to enroll in a play-writing course at Columbia University. Her career as a folklorist began when she was headmistress of the school, following the death of Dr. Richardson.

Well-known musicologist Sigmund Spaeth was traveling around the country on a lecture tour, under the auspices of the Knabe Piano Company, and as he happened to be in Houston one day in 1926, he was invited to speak at the Prosser Preparatory School. The evening of his appearance at the school, Dr. Spaeth dined at my grandmother's home and was surprised to find that she had a vast repertoire of old songs, some of which he felt might fit into a book he was preparing, entitled *Read 'em and Weep*, a compilation of songs which he felt were representative of various periods in the history of American popular music. Spaeth was intrigued with his hostess' knowledge and background, and during a subsequent visit, told her of a publisher in New York with whom he had been in contact regarding a proposed collection of Appalachian folk songs. He was by now convinced that no one could be better suited to the task of compiling such a collection than Ethel Park Richardson--a native of Tennessee, a folksinger, an educator, and a very energetic woman whose children were grown and whose career as a headmistress was concluding with the imminent closing of the school in Houston.

Through the efforts of Sigmund Spaeth, Grandma received a contract from publisher Jae Greenberg on 18 August 1926, and \$100 for travel expenses so that she might wander throughout the Appalachians for the next few months, gathering

folk songs to be arranged later for publication in book form. She had had no formal training as a folklorist or musician, but she had been gathering old songs of all types since childhood and she had long loved the hill people, their songs and stories, and the beautiful hills in which they lived. She journeyed as far as possible into the highlands by automobile, then scurried on mule-back from one mountain settlement to the next, tackling this pleasant task with the same undaunted enthusiasm she applied to all her undertakings. At a time in life when many women might retire to their crocheting, Ethel Park Richardson was bouncing along in hay wagons and on swaybacked horses in search of strange beauty.

Some of the songs she collected during the first few trips were published by Greenberg in 1927 in the book *American Mountain Songs*. My grandmother embarked on a lecture tour in connection with the book's release, dressed in the authentic garb of a mountain woman, wearing a bonnet more than 100 years old which was presented to her by the mother of World War I hero Sgt. Alvin York, a Tennessee mountaineer. She sang and played the folk songs exactly as she had heard them, told stories about the mountain folk, and showed sixteen millimeter motion pictures which she had taken while in the highlands. At the same time, she appeared on a series of radio broadcasts over WDOD in Chattanooga, spinning yarns and singing "hillbilly" songs.

The success of her programs over WDOD prompted my grandmother to go to New York City late in 1927, where she began broadcasting on several small stations, singing folk songs and accompanying herself on the zither and dulcimer. She had been in New York only a few weeks when she had the opportunity to give an on-the-air audition over station WJZ, which was affiliated with the National Broadcasting Company. Her audition happened to be on an international hook-up, and her act consisted not of hillbilly songs and stories, but rather those of the American Negro. She was signed, ten days later, to co-star in a series entitled, "The Cabin Door," based on Negro folklore, and she subsequently appeared with Moran and Mack, "The Two Black Crows," playing the continuing role of Camilla Crow. An expert dialectician, Grandma had been fascinated with the songs, stories and customs of her Negro friends since childhood, and because of the care she took in making her "Mammy" characterizations "authentic," embodied with the respect and affection she held for the folklore and heritage of the American Negro, she won a large and devoted following in Harlem, frequently receiving gifts and tokens of esteem from her listeners. She once performed a Negro version of the story of "David and Goliath" on a coast-to-coast broadcast and was heartily congratulated by actor George Arliss, a guest-artist on the same program.

In 1928, Grandma was portraying a Negro maid over New York station WOR, which was owned at that time by Bamberger's department store, and it occurred to her that there might be some benefit to both the

store and the station if products were advertised during the course of the programs. At that time, all shows broadcast in her particular time period were on a "sustaining" basis - but, contrary to the better judgment of the owner, Grandma, in her "Cindy Brown" role, began ad-libbing a plug one day for some of the store's special values. The audience reaction was overwhelming and the store was unable to satisfy all the customers who flocked in to buy the plugged merchandise "Cindy" had so enthusiastically endorsed. She was, therefore, a pioneer in the field of radio commercials.

One of her shows in those early years consisted of my grandmother telling tales in between playing hillbilly phonograph records, so she was also a pioneer disc jockey. Gifted with a pleasant, soothing voice and an engaging personality, she might have made her mark in the performing end of the business alone, but her desire to write overcame her fondness for performing.

Beginning in 1929, my grandmother authored a number of radio series, the best of which was "The Wayside Cottage," also entitled, at various times, "The House Beside the Road." Based in part on fond memories of her parents in Tennessee and in part on Sam Walter Foss' poem, "The House by the Side of the Road," this sentimental series about two kind old souls known only as "Pa" and "Mother," who lived by the side of a country road and were quick to lend a helping hand to all passersby in trouble, had a brief run in early 1931, sponsored by the American Mutual Liability Insurance Company; a six-month run on WOR three times a week, from 9 September 1932 to 31 March 1933, sponsored by Kopper's Seaboard Cole Company; and a brief run as a summer replacement series on the CBS network, from 10 July to 13 September 1934.

Her greatest success in radio, however, came with a series she created and developed in 1933 - a show with a fresh concept. She proposed to dramatize a different folk song each week, selecting a song from her "American Mountain Songs" collection as the subject for each episode and building a story around it. In lieu of the standard organ or orchestral music used as a bridge between scenes in the story, she decided to have singers bridge the scenes with verses from the ballad being dramatized. NBC liked the concept, and the show made its network debut on 22 May 1933, on a sustaining basis, under the title, "Hillbilly Heart-throbs." Grandma wrote the signature song herself:

"Oh, sing me a hillbilly heart-throb;
A song full of love and despair.
Of a hero so bold and so handsome,
And a maiden so helpless and fair;
O, sing of their love in the mountains,
Where the mockingbird sings by its nest.
Of all the sweet songs you can mention,
An old mountain song is the best."



'The Big Surprise'

Woman, 72, Wins \$100,000 on TV

From United Press and Associated Press

NEW YORK, Dec. 10—A folksinging great-grandmother tonight won \$100,000 on a quiz show—the largest cash prize in the history of television or radio—by singing cowboy songs and answering questions on American folklore.

Ethel Park Richardson, 72, of Los Angeles, who travels all over the country by trailer to gather material on her specialty, won the \$100,000 on her second try on the NBC television program, "The Big Surprise."

After a heartbreaking miss last week, when she did not know the Indian name for the Wilderness Trail, Mrs. Richardson tonight breezed through five parts of her big question, and then sang in a quavering voice the first verse of "The Streets of Laredo."

"I'm going to give a tenth of it to Him," Mrs. Richardson said, gesturing Heavenward, after the fanfare and applause.

Master of Ceremonies Jack Barry announced that the questions for Mrs. Richardson had been prepared by Califor-

nia Governor Goodwin J. Knight.

Mrs. Richardson was the first contestant to reach the \$100,000 end of the trail on "The Big Surprise."

Two persons have won \$64,000 on another television quiz show, CBS' "The \$64,000 Question."

Mrs. Richardson got a second chance at the gigantic jackpot when she was "rescued"—according to contest rules—by Annie Phelan, of Memphis, Tenn., who identified California's William F. Knowland as the Senator who recently declared his intention of announcing himself as a candidate for the presidency if President Eisenhower does not announce his candidacy by February 1. She got \$1000.

For the big prize Mrs. Richardson identified the Erie Canal as the "Highway to the West" built in 1825. She identified the Shenandoah of the folk song as an Indian Chief. She named the Wabash river as the one mentioned in a song called "El-a-noy."

For the fourth part she identified "The Streets of Laredo."

For the fifth part she named Laura as the girl of the Colorado Trail with eyes of a morning star and cheeks like a rose.

How much Mrs. Richardson will have left after taxes depends on a number of things, including how much she gives to charity. She has estimated she will net in the neighborhood of \$30,000.

Above left: Ethel Park Richardson in her youth; below, in 1956. At right: Clipping from San Francisco Chronicle, 11 December 1955. All photos, clippings, letters, and other facsimiles provided by the author.

GREENBERG, PUBLISHER, INC.



August 18th, 1926.

Mrs. E. P. Richardson,
Houston, Tex.

Dear Mrs. Richardson:

I am sending you today a check for \$100.00 to cover traveling expenses, and an additional check will be sent to you as soon as you have returned and are ready to have your songs set to music.

We must be careful not to duplicate the other books on the market. The most famous collection of mountain songs is, of course, Cecil Sharp's, which has thousands of songs, but only those of English origin. There are two other good small collections, both by Howard Brockway. One is published by Gray, and the other by Litson. One is called "Lonesome Tunes", and the other, I believe, is called "25 Kentucky Mountain Songs", tho I am not sure of this.

The best of luck to you. Let me know from time to time how you are getting along.

I think you ought to try to collect about 50 songs at least, so that we can have some choice. The book might eventually include as many as 40 songs.

Sincerely,

J.G:JM

112 East Nineteenth Street, New York
Cable Address: GREENINK, New York

The "maiden so helpless and fair" was enacted each week by Anne Elstner, a fine and sensitive actress who later became radio's "Stella Dallas" on the long-running afternoon soap opera. Each week, Anne was called upon to portray a different part--that of "Blue-Eyed Ellen," "Barbara Allen," "Little Omie Wise," the sweetheart of the unlucky engineer in "Wreck of the Old '97," and many other heroines from folksong lyrics.

The "hero so bold and so handsome" was usually portrayed by Curtis Arnall. Other actors and actresses who frequently appeared on the series were Agnes Moorehead, Billy and Florence Halop, Bud Collyer, Tex Ritter, Walter Tetley, Robert Strauss, Irene Hubbard, Bob Porterfield, Jackie Kelk, Warren Colston, Parker Fennelly, Ray Collins, Junius Matthews, Juano Hernandez, Dick Kollmar and Cecil Secrist. Grandma generally played a part in each episode herself, almost always that of an old mountain mother or granny-woman.

She was extremely fortunate in securing the services of two people whom we both long regarded as among the finest artists in the business, our good friends Frank Luther and Zora Layman. Joined by Len Stokes, and later Caron Robison, they appeared as the Frank Luther Trio on "Hillbilly Heart-throbs" (the title changing on 6 May 1934 to "Heart-throbs of the Hills" in order to avoid using the term "hillbilly") performing, in their exquisite manner, the folksongs interwoven into each story. Frank and Zora remained on the show until 7 April 1935, at which time other commitments made it impossible for them to continue, so Grandma asked the amiable and multi-talented Carson Robison to form a trio and take over the musical portion of the show. The Carson Robison Singers remained with the series until 22 October 1935, the last broadcast under the title "Heart-throbs of the Hills."

There were many old songs my grandmother wanted to dramatize for radio - many of which didn't fit into the folksong category, such as the works of Stephen Foster, Septimus Winner, Henry Clay Work and other nineteenth century composers. These "fireside" songs could not be successfully dramatized in hillbilly dialect, so on 6 November 1935, "Heart-throbs of the Hills" became "Dreams of the Long Ago." The Vass Family (Frank, Virginia, Sally, Emily and Louisa) supplied the musical portion of the show, while Helen Claire was usually cast as the ladies in the song lyrics. As "Dreams of the Long Ago," the series remained on NBC until 30 October 1938.

In 1939, NBC Program Services, a newly-formed division of the National Broadcasting Company engaged in the production and syndication of transcribed programs, decided to produce a recorded series of fifty-two fifteen-minute episodes of "Heart-throbs of the Hills," to be leased to small, independent stations throughout the United States and Canada. Using her old network scripts, edited down from their original half-hour lengths, my grandmother gathered talent willing and able to work for modest pay (inasmuch as the syndicated series was produced on a low budget) and formed her own

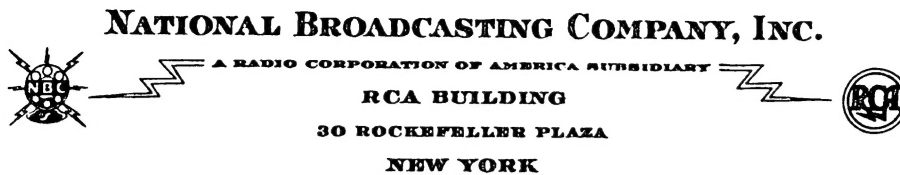
group of singers, consisting of Margaret and Travis Johnson and my cousin, Bella Allen, to provide the musical interludes. This group later made various recordings under the name, "The Song Spinners." At any rate, the fifty-two recorded episodes were pressed up onto sixteen 16" vinyl discs, with a complete quarter-hour episode on each side. The discs were syndicated to many small stations around the country throughout the 1940s, but to the best of my knowledge, only one of the many 16" transcriptions pressed up by NBC is in existence today, and it is in NBC's library in New York.

After completing production of the recorded "Heart-throbs of the Hills" programs, Grandma devoted most of her time to writing and appearing in another transcribed series, "Uncle Natchel," sponsored by the Chilean Nitrate Company, throughout the South. The product was a fertilizer. The theme of this series was "folklore found in history," and in each episode, the kindly old "Uncle Natchel," a sort of Uncle Remus-type character excellently played by Frank Wilson, would tell a group of children a fanciful tale connected with some historical event. As in "Heart-throbs of the Hills," a country music group would provide folksong interludes between scenes in the stories.

"Uncle Natchel" went out of production in December 1941. Grandma was fifty-eight years old at that time, and all her activities in the hectic world of radio were beginning to leave her feeling exhausted much of the time. Her doctor advised a long rest, so she packed her grips and moved to Southern California, where, earlier that year, she had seen her stage play, "A-Lovin' and A-Feudin'," a hillbilly version of Romeo and Juliet, produced by the Pasadena Playhouse. By this time, she was living in a house trailer which she had personally helped to construct several years earlier, and with which she would periodically journey out across the country in search of folksongs. She parked her trailer, permanently, on Rochester Avenue in Los Angeles, built a porch onto the front of it, planted flowers and shrubs around it, surrounded it with a white picket fence, and lived there for the next twenty years.

Grandma wrote a great deal after her retirement from radio, but published little. She continued to sing folksongs, but usually just for the enjoyment of her grandchildren. She did not emerge from retirement until April of 1954, at which time she appeared as a contestant on the NBC radio quiz program, "Walk a Mile," sponsored by Camel Cigarettes. The stakes were not high and her winnings were small, but NBC received much enthusiastic fan mail, some of which I have today, asking for more of the "delightful old lady who talked about the mountaineers."

More was indeed forthcoming, for in the fall of 1955, the NBC television network came up with a quiz program entitled, "The Big Surprise," a show similar to CBS' highly successful "\$64,000



January
 Twenty-ninth
 1934

Mrs. Ethel Park Richardson
 4519 - 42nd Street
 Long Island City, N. Y.

Dear Mrs. Richardson:

As you are aware, we have booked "Hill Billy Heart Throbs" in a half-hour version commencing February 6th.

Our letter of agreement dated May 15th, 1933 provides for paying you \$25.00 net per script when the scripts are of 15 minutes' duration. We are prepared to pay \$50.00 per script, less our commission of 10%, seeing that the scripts are to be now written so that each program occupies thirty minutes.

We send this letter to you in duplicate asking you to sign one copy if the above arrangement is agreeable to you, and return it to us.

Yours very truly,

NATIONAL BROADCASTING COMPANY INC.

By

L. H. Titterton
 Manager - Literary Rights Division

DATED _____ 1934.

ACCEPTED _____ (LS)

Question," except that the top prize offered on the NBC show was to be \$100,000. Grandma wrote a "crazy" letter," as she called it, to the show's producer and asked to be a contestant, explaining her qualifications and enclosing a photograph of herself in her mountaineer costume. The producer remembered her, telephoned, and asked her to fly to New York to be a contestant in the category, naturally enough, of American folklore.

She made her first appearance on the program on Saturday night, 5 November 1955. Before answering the first question, she was interviewed by the master of ceremonies, Jack Barry, and had the opportunity to tell a couple of amusing stories. Both the studio audience and the television audience loved her. For six successive weeks, Ethel Park Richardson sang mountain ballads and cowboy songs, identified people and places in folklore, and told colorful tales until at last, on 10 December 1955, she became the first contestant ever to win \$100,000 on a television program. Her many years of research and collecting had paid off handsomely and another career began for Grandma at the age of 72. Her 1927 volume of *American Mountain Songs* was reissued, this time with a dust jacket showing her picture and billing her as winner of the fabulous \$100,000 prize.

She gave part of her winnings to the Braille Institute for the Blind, because of her long-time friend Sigmund Spaeth's interest in that organization; some to the Church of the Garden in Forest Hills, New York; some to restore the burned-down dormitory of a school for colored children in the Carolinas; and some to a Negro church in Tennessee. Her son, Wilbur Smith, was at the time librarian for the Special Collections section of the UCLA

Library and he urged her to contribute \$5,000 to that institution. Part of the money was used to acquire several lots of rare broadside ballads, giving UCLA one of the finest such collections in the country. I cannot recall her spending any money on herself, other than to purchase a much-needed new Ford automobile.

Much publicity resulted from her television triumph, and newspapers around the world picked up the story of the grandmother who, after years of living in a humble house-trailer on a budget of \$80 a month, had won \$100,000 through her knowledge of traditional songs and legends. She made various personal appearances, delivered many lectures, and turned up on several television and radio programs and some commercials. She was unable to accept an invitation to appear as a guest on the "Grand Ole Opry" when she suffered a broken arm in a fall, which temporarily sidetracked her activities, but she continued to travel, write, sing and speak about American folklore for the next eleven years.

Her last few years were spent quietly in Fresno, California, where she passed away on 11 April 1968 at the age of 84. I am in possession of all her scripts and other papers, and have recently prepared a revised manuscript of her *American Mountain Songs*, adding numerous songs which she collected in the '20s which were not included in the original edition. I expect the new edition of the book to be published in the near future.

Thus, as my grandmother's work is carried on, and as her many contributions are recognized and remembered, the words she selected many years ago to be her epitaph are genuinely prophetic: "She kept on a'go'in'."

OPEN MEETING

the

Treble Clef Club

presents

ETHEL PARK RICHARDSON

IN A COSTUME RECITAL

with

AMERICAN MOUNTAIN SONGS

WOMEN'S CLUB AUDITORIUM

May 21st., 1928

8:15 p. m.

THE AMERICAN MOUNTAINEER *Fifteen Minutes of Reminiscence*
"AT HOME IN THE HILLS" A Motion Picture of the People
Taken by Mrs. Richardson

THE MOUNTAIN MAN'S SONGS

Ballads-

1. THE TWO SISTERS
2. BLUE-EYED ELLEN
3. THE PARDON OF SYDNA ALLEN

Lonesome and Love Tunes-

1. MY GRANDMOTHER
2. DEEP BLUE SEA
3. SALLY

Spiritual-

1. OLE SHIP O'ZION

Nonsense Songs-

1. SOURWOOD MOUNTAIN
2. GROUND HAWG.

TITLE LISTING FOR ETHEL PARK RICHARDSON'S RADIO PROGRAMS

Ethel Park Richardson's song dramatizations began on the NBC network on 22 May 1933, under the title *HILLBILLY HEART-THROBS*. A year later, the title was changed to *HEART-THROBS OF THE HILLS*. On 6 November 1935, the show's title was again changed to *DREAMS OF THE LONG AGO*, in order to permit her to dramatize old songs which were not necessarily hillbilly or folksongs. The series ended its network run on 30 October 1938. In 1939, NBC Program Services produced a series of 52 15-minute transcribed versions of *HEART-THROBS OF THE HILLS* for syndication. Here is a checklist - incomplete, unfortunately - indicating episode titles and dates.

NBC Radio ProgramsHILLBILLY HEART-THROBS (1933)

22 May BLUE-EYED ELLEN
 29 May THEY GOTTA QUIT KICKIN' MY DAWG AROUND!
 5 June THE PARDON OF SYNDA ALLEN
 12 June
 19 June
 26 June SOURWOOD MOUNTAIN
 3 July
 10 July THE LETTER EDGED IN BLACK
 17 July BIRMINGHAM JAIL
 24 July SINFUL TO FLIRT
 31 July
 18 August CARELESS LOVE
 25 August

(the above 13 shows appeared as a summer replacement on NBC)

HILLBILLY HEART-THROBS (1934)

6 February COMIN' ROUND THE MOUNTAIN
 13 February BIRMINGHAM JAIL
 20 February BLUE-EYED ELLEN
 27 February SOURWOOD MOUNTAIN
 13 March BARBARA ALLEN
 20 March CARELESS LOVE
 27 March BOLL WEEVIL BLUES
 3 April THE PRISONER AT THE BAR
 10 April
 17 April THE LITTLE MOHEE
 6 May THE LITTLE ROSEWOOD CASKET

(beginning with the above show, the title was changed to):

HEART-THROBS OF THE HILLS (1934-35)

13 May MOONSHINE
 20 May MISTER FROGGIE WENT A-COURTIN'
 27 May OLD ROBIN GRAY
 31 May THE MARY GOLDEN TREE
 5 June CHARMING BILLY
 12 June HAND ME DOWN MY WALKIN' CANE
 19 June
 26 June
 15 July CHURCH IN THE WILDWOOD
 22 July JIMMY RANDALL
 29 July THE TWO SISTERS
 5 August MY GRANDMOTHER
 12 August
 19 August GROUND HAWK
 26 August FRANKIE BAKER
 2 September
 9 September THE LADY AND THE GLOVE
 16 September DOGGET GAP
 23 September POOR ELLEN SMITH
 7 October
 14 October LIDDIE MARGET
 22 October WRECK OF THE F. F. V.

29 October
 4 November THE SHEPHERD'S DAUGHTER
 11 November THE SUFFOLK MIRACLE
 18 November LITTLE OMIE WISE
 25 November DOWN DOWN, DERRY DOWN
 1 December THE BROWN GIRL
 10 December
 17 December LORENA
 23 December THE CHERRY TREE CAROL
 30 December THE MISTLETOE BOUGH
 (1935)
 6 January SEEING NELLY HOME
 13 January
 20 January GRANDFATHER'S CLOCK
 27 January THE FATAL WEDDING
 3 February OH, SOLDIER, WON'T YOU MARRY, MARRY ME?
 10 February THE OLD ARM-CHAIR
 24 February YANKEE DOODLE
 3 March WAIT FOR THE WAGON
 10 March THEY CUT DOWN THE OLD PINE TREE
 17 March MY BARNEY IS OVER THE OCEAN
 24 March ZEB TURNEY'S GAL
 7 April THE BALLAD OF THE FALSE LOVER
 14 April LISTEN TO THE MOCKINGBIRD
 21 April GET AWAY, OLD MAN, GET AWAY
 28 April OKLAHOMA CHARLEY
 14 May THE OLD WOODEN ROCKER
 28 May JOHN BROWN'S BODY
 4 June THE SHIP THAT NEVER RETURNED
 18 June THE BIRD IN A GUILDED CAGE
 25 June GIDDYAP, NAPOLEON!
 16 July LEFT MY GAL IN THE MOUNTAINS
 23 July WHEN YOU AND I WERE YOUNG, MAGGIE
 30 July RED RIVER VALLEY
 6 August CAMPTOWN RACES
 13 August THE WEeping WILLOW
 20 August DIXIE
 27 August THE WRECK OF NUMBER NINE
 3 September THE BIG ROCK CANDY MOUNTAIN
 17 September DOWN IN THE CANE BRAKE
 24 September DOWN IN THE VALLEY
 1 October BILLY THE KID
 8 October MY DARLIN' NELLIE GRAY
 22 October SKIP TO MY LOU

(Two weeks later, the title of the series was changed to "DREAMS OF THE LONG AGO")

DREAMS OF THE LONG AGO (1935-38)

6 November OLD BLACK JOE
 (1936)
 22 January THE OLD OAKEN BUCKET
 26 January OLD DAN TUCKER
 5 February SILVER THREADS AMONG THE GOLD
 12 February THE ROSARY
 19 February CARRY ME BACK TO OLE VIRGINNY
 26 February COMIN' THROUGH THE RYE
 16 March KINGDOM COMIN'
 23 March LITTLE BOY BLUE

30 March	LI'L LIZA JANE	29 August	WHEN THE LIGHTS ARE LOW
6 April	THE GYPSY'S WARNING	5 September	BONNIE DUNDEE
13 April	THE BIRD ON NELLIE'S HAT	12 September	
20 April	STEAMBOAT BILL	19 September	THE HOUSE BY THE SIDE OF THE ROAD
26 April	LONG, LONG AGO	26 September	
5 May	THE LOW-BACKED CAR	3 October	ROCKING ALONE IN AN OLD ROCKING CHAIR
11 May	DE BIG 'SOCIATION	10 October	THE MARTINS AND THE COYS
18 May	THE OLD KENTUCKY HOME	17 October	GIT ALONG LITTLE DOGIES
25 May	A PAPER OF PINS	24 October	LORD LOVELL
1 June	THE BLUE AND THE GRAY	31 October	LITTLE ORPHAN ANNIE
8 June	SAM BASS (Texas Centennial Program)	7 November	AULD ROBIN GRAY
8 June	I LOVE MY ROOSTER	14 November	THE LOST CHORD
21 June	WEEVILY WHEAT	21 November	THE MARY GOLDEN TREE
12 July	ALICE, WHERE ART THOU?	28 November	DEAR OLD GIRL
19 July	THE SWEETEST STORY EVER TOLD	5 December	THROW OUT THE LIFE-LINE
26 July	POP GOES THE WEASEL	12 December	THREE-FOLD DESTINY
2 August	JEANNIE WITH THE LIGHT BROWN HAIR	19 December	THOMPSON'S OLD GREY MULE
9 August	LA PALOMA	26 December	THE LEGEND OF THE BELL (1938)
16 August	THE LOST CHORD	2 January	
23 August	SING ME AN OLD MOUNTAIN HEART-THROB	9 January	UNCLE NED
30 August	BACKWARD, TURN BACKWARD, OH TIME IN YOUR FLIGHT	16 January	
6 September		23 January	MAUD MULLER
13 September	WHEN JOHNNY COMES MARCHING HOME	30 January	SINFUL TO FLIRT
20 September	LOVE'S OLD SWEET SONG	6 February	HENRY CONQUEST'S CHILD
27 September	THE LORELEI	13 February	
4 October	RED RIVER VALLEY	20 February	HAMLET (Hillbilly version)
11 October	PUT ON YOUR OLD GRAY BONNET	27 February	GILES SCROGGINS' GHOST
18 October		6 March	ON THE WILD NEW ENGLAND SHORE
25 October	TOLL DE BELL, ANGEL	13 March	MACBETH (Hillbilly version)
1 November	LEAD, KINDLY LIGHT	20 March	
8 November	DUNA	27 March	SEEIN' NELLY HOME (THE QUILTING PARTY)
15 November		3 April	MY GRANDMOTHER LIVED ON YONDER LITTLE GREEN
22 November		10 April	THE MERCHANT OF VENICE (Hillbilly version)
29 November	YOUNG CHARLOTTE	17 April	AN EASTER STORY
13 December	HOME SWEET HOME	24 April	
20 December	RING MERRILY, BELLS	1 May	JULIUS CAESER (Hillbilly version)
27 December	THE HOLLY AND THE IVY (1937)	8 May	MOTHERS OF MEN
3 January	THE MAN ON THE FLYING TRAPEZE	15 May	YOUNG LOCHINVAR
10 January	JENNY JONES	22 May	BIRTHDAY PARTY - 5th ANNIVERSARY OF THE SHOW
17 January		29 May	ROMEO AND JULIET (Hillbilly version)
24 January		5 June	
23 February	WHERE IS MY BOY TONIGHT	12 June	JULIUS CAESER (Hillbilly version)
9 March	WHEN THE WHITE AZALEAS START BLOOMING	19 June	BARBARA ALLEN
16 March	RYE WHISKEY	26 June	NATTY DAN
23 March	THE LITTLE BROWN JUG	3 July	THE TAMING OF THE SHREW (Hillbilly version)
30 March	PALE MOON	10 July	THE WEEPING WILLOW
11 April	AULD LANG SYNE	17 July	WENT UP ON THE MOUNTAIN
18 April		24 July	
25 April		14 August	UPON MOUNT OLYMPUS (Hillbilly version)
2 May	LONG LONG AGO	21 August	KING ROBERT OF SICILY
16 May	ROBIN HOOD AND THE PRINCE OF ARAGON	28 August	
23 May	IF YOU'RE EVER GOIN' TO LOVE ME	4 September	TWELFTH NIGHT (Hillbilly version)
6 June	BEAUTIFUL DREAMER	11 September	THE HEIR OF LINNE
13 June	BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS	18 September	EVANGELINE
20 June	A RICH IRISH LADY	25 September	THE FOOLISH BOY
27 June	WHAT ARE THE WILD WAVES SAYING?	2 October	THE GREAT ADELANTADO
4 July	I'LL BE ALL SMILES TONIGHT	9 October	OTHELLO (Hillbilly version)
11 July		16 October	THE OLD FOLKS AT HOME
18 July	THE LADY CLAIRE	23 October	THE FALCON OF SER FEDERIGO
25 July	TWO LITTLE GIRLS IN BLUE	30 October	HALLOWEEN PARTY
1 August	THE GUINEA-BLUE GOWN		
8 August			
15 August	MEET ME TONIGHT IN DREAMLAND		
22 August	SOURWOOD MOUNTAIN		

00-175-52

HEART-THROBS OF THE HILLS
"THEY CUT DOWN THE OLD PINE TREE"

EPISODE #52
RADIO DRAMATIC WORK
 BY
ETHEL PARK RICHARDSON

CAST
 FRANK LUTHER TRIO AGNES MOREHEAD.....ELVINEY
 ANNE ELSTNER.....ELLEN JACK ROSELEIGH.....THE PREACHER
 CURTIS ARNAL.....WILLY ETHEL PARK RICHARDSON..MAW AND ABBIE

SOUND EFFECTS

Wind in Pines.
 Sawing of limb - limb breaking and falling to ground.
 Screech-owl - wind howling in ravine
 Door
 Wagon and horses on dirt road
 Chopping of tree with axe
 Saw-mill
 Clatter of boards being loaded
 Whip crack
 Hammering of coffin
 Creaking of cradle on board floor
 Echo-chamber.

*The first few pages of one of Ethel
 Park Richardson's radio scripts.*

NOTICE

This dramatic work is the property of the National Broadcasting Company, Inc. It is fully protected under what is known as a common law copy-right, and damages may be assessed for unauthorized performance thereof, or on the making of copies thereof.

We ask the return of all copies to the Literary Rights Division of the National Broadcasting Company, Inc., not because possession of such copies will entitle anyone to the right of public performance thereof without payment of royalty, but as the simplest means by which to avoid the necessity for any other kind of action in protection of our common law rights of ownership.

00-175-52

HEART-THROBS OF THE HILLS

"THEY CUT DOWN THE OLD PINE TREE"

WJZ

() ()
 6:00 - 6:30 P M)

MARCH 10, 1935

SUNDAY

ANNOUNCER: Heart Throbs of the Hills!

(SINGERS: OPENING SIGNATURE)

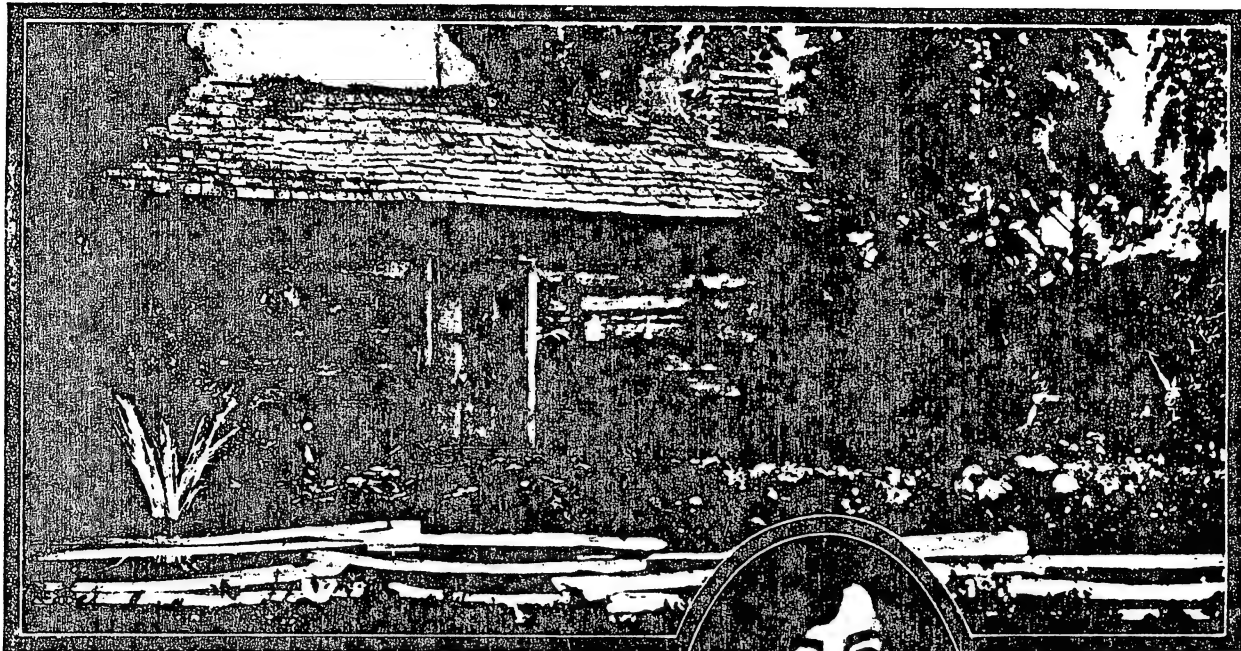
ANNOUNCER:

A ballad, according to the history of songs, is a tale told in music. Long ago, these musical tales were sung by wandering minstrels in the courts of barons and noble lords. History tells us that they were the first chronicles of happenings and events of the times. If, as they say, history repeats itself, it does so, then, in our southern highlands, for the songs we find there are almost the only records we have of the colorful life in the hills. "They Cut Down the Old Pine Tree" is a modern ballad of mountain origin, patterned after the older ballads that have come down to the mountaineers from early England, Scotland and Ireland. But let us, now, follow "the trail of the lonesome pine" up to our Little Theatre of the Hills, where our Heart Throb Players and the Frank Luther Trio are ready to bring to life the tragic ballad, "They Cut Down The Old Pine Tree."

SINGERS: Stop awhile and listen to my story
 I've just come down from the hills
 I went there to find my childhood sweetheart
 'Midst the roses and the whipporwills.

(THEY MUTE AND FADE OUT)
 ELLEN, WILLY, ELVINEY AND ABBIE (AS YOUTHFUL AS POSSIBLE)
 Ring around a rosy!
 Pocket full o' posy!
 (ALL HUM AS THEY CIRCLE IN THE GAME)
 ELVINEY: Aw! Willy's drapped the hanky back of Ellen agin!
 (ALL LAUGH TEASINGLY)
 ABBIE: You got to kiss Ellen, Willy!
 ELLEN: Nughuh!
 ABBIE: You better run away, then!
 ELLEN: You cayn't kiss me (FADES) less'n you kin ketch me!
 WILLY: (FADES) I'll ketch ye, then!
 ABBIE: (SHOUTS) Willy's sweet on Ellen! Willy's sparkin' Ellen!
 ELVINEY: (WOEFULLY) An' I war allus a-hopin' he'd take to me!
 ABBIE: But he didn't! He's took out arter Ellen! He's took out arter Ellen!
 (A SHORT DEAD PAUSE)
 ELLEN: (FADES IN PANTING) Oh! Oh! He didn't ketch me!
 (THEN SOFTLY TO HERSELF) But I ain't a-keerin' ef he does, fer he's - kinda - pleasant mannered!
 WILLY: (FADES IN PANTING) Phew! Whu'd you - stop - fer?
 ELLEN: (PANTING FOR AN EXCUSE) I got run plumb out! Phew!
 WILLY: Wal (LAUGHS NERVOUSLY) - hyar we air!

ELLEN: Yeah (LAUGHS THE SAME WAY) - hyar we air!
 WILLY: Would ye slap me ef I kissed ye?
 ELLEN: (LAUGHING) I - dunno'f I would er not! You better not try, ef you're afeared o' bein' slapped!
 WILLY: Shucks! I'd a sight ruther be slapped by you, fer kissin' you than be hugged by any other gal fer the same offence!
 ELLEN: (DELIBERATELY) Wal -
 WILLY: (TOO ASHAMED FOR WORDS) Wal -
 ELLEN: Maybe I better slap you fust!
 WILLY: I dare ye to!
 ELLEN: Anybody that'll take a dare'll kill a rabbit an' eat a hare!
 (BOTH LAUGH) (THEN A RESOUNDING SLAP RINGS OUT)
 WILLY: (ASTONISHED) Ouch!
 ELLEN: (FRIGHTENED AT THE VIOLENCE OF THE BLOW) Oh! I - I - didn't aim to slap ye so hard! I - I - (BURSTS OUT CRYING)
 WILLY: Don't cry, Ellen, it didn't hurt me a bit!
 ELLEN: (TRYING TO STOP CRYING) It did, so, hurt! I hit ye, jist like I war mad at ye! An' now you're mad at me fer doin' it! (SOBS AGAIN)
 WILLY: No, I ain't mad at ye, Ellen, - but I'm mighty mad about ye!
 ELLEN: (STOPS CRYING TOO SUDDENLY) Air ye, Willy?
 WILLY: Hyar. Hold up yore purty face an' le'me kiss away them tears! (KISSES HER EYES) Thar, now, hush a-cryin'!
 ELLEN: Eyes warn't made fer kissin', - that's whut lips war made fer!



A mountain cabin belonging to one of Mrs. Richardson's friends



Ethel Park Richardson

The Lure of Mountain Folk Songs

By CATHERINE STEWART PROSSER

FOR years teachers and missionaries have been taking to children of the remote mountain places of the South, songs and stories of the great world outside about which they know so little. Now comes innovation by way of a woman who is bringing to children of the Southern cities the songs of the mountain peoples, words and tunes no one knows how old, as quaint and fascinating as the mountain folk themselves.

And just as interesting in her way is Mrs. Ethel Park Richardson, this exponent of mountain songs and stories which she has hunted out in the mountain country of Tennessee, Virginia, Georgia, and the two Carolinas. Born herself in a mountain town of Tennessee, she has the gift of understanding the silent mountaineer, and that is one reason she has succeeded where others have failed in securing rare bits of verse, a number of which are being compiled for publication this fall by a New York publishing company.

Dr. George Pullen Jackson, professor at Vanderbilt University, Nashville, Tennessee, says that Mrs. Richardson in contributing her book of songs to the public has done what no one has done before for American literature, adding to it precious lines indeed, representative of the purest Anglo-Saxon speech to be found in this country today.

So successful has Mrs. Richardson been the last few months in interesting city audiences in her mountain programs that she is now turning her efforts to a unique undertaking indeed, and is planning a fall festival of mountain songs sung by mountain boys and girls only. In the new million-dollar sailors and soldiers memorial auditorium at Chattanooga, Tennessee. Groups of singers will come from a dozen of the largest mountain schools with Sigmund Spaeth, music authority of New York, who by the way is writing the preface to Mrs. Richardson's book, and others widely known musically, as

Judges. Southern merchants and publishers are contributing prizes for the event, largely in the nature of books, which are so badly needed by many of the mountain school libraries.

"How do I get so much from the mountaineer?" Mrs. Richardson smiles her answer.

"Well, I just go in and romp with the children if necessary. I can eat fat meat and hoe cake with as great a relish as I eat caviar in some New York hotel. And then when the mountaineer is really acquainted with me and has learned that I am no Government agent tapping the hills for a still, he will eventually open up his heart to me and tell me something of his life perhaps and sing me his favorite songs. The 'he' applies to women and children of the mountains as well, who have the same grim, safeguarded lips and eyes of the mountain men."

Mrs. Richardson knows all about New York and its hotels, and that is another reason she is so interesting. She has traveled the country over through city streets and country lanes, poking her car into all sorts of out-of-the-way places, playing gypsy all by herself, cooking and sleeping often by the side of the road, never afraid in her long jaunts which have taken her as far to the Southwest as Houston, Texas, where she lived at one time. Here she directed a private school for boys and reared her three children, two of whom are now students at Columbia University, New York City. For these exploring trips Mrs. Richardson wears a simple tweed suit with a top coat to match and a small felt hat. She does not affect the mannish at all and is

perfectly at ease in an evening gown also or the mountain costume in which she appears in all of her programs.

The costume is the real thing, too. The gingham

bonnet was given her by an old mountain woman at Mont Eagle, Tennessee. It is stitched by hand with old-fashioned twine thread, and pasteboard slats are encased in the gingham to hold it stiff about the face. A dear old bonnet indeed, following a style peculiar to the mountains, no one knows how old.

The cotton dress was given to Mrs. Richardson by a mountain woman in the Missouri Ozarks where she spent one summer. The handmade apron, cedar bucket, and gourd dipper which she carries with her on the platform are all gifts from friends in the Cumberland Mountains.

"One finds little homespun cloth in the mountains these days," Mrs. Richardson says. "The factory-made stuff can be bought too cheap and its attractive patterns delight the eye of the mountain woman who loves color in spite of her own drab existence. The long hours the women formerly spent in spinning they now spend largely in the small gardens or fields, their horny hands often uprooting the soil with a clumsy hand pick or mattock."

Mrs. Richardson recently visited for a week in the home of Alvin Yorke, famous World War hero, at Jamestown, Tennessee, and was eager to have a dress worn by his mother.

"I will gladly trade you materials for two new dresses if you will be so good as to let me have the one you are wearing," Mrs. Richardson told the elder Mrs. Yorke.

"Mother" Yorke, who liked the friendly young woman, agreed. As soon as Mrs. Richardson returned to Chattanooga she sent materials and trimmings for a pretty challis dress and a printed one.

In a few days, however, the bundle was returned with a friendly, apologetic note written in the quaint, stilted language of the mountain people.

Mrs. Yorke explained that when she promised the dress she did not know that it was to be worn on the stage. That neither she nor her son approved of the stage or movies, considering them both great influences of the devil. Therefore she would have to refuse the dress and was returning the material, but she was very, very sorry.

Although Mrs. Richardson was disappointed, of course, she exulted over the letter.

"That is the real mountain spirit," she cried. "And I love it. Think of such beautiful conviction! If more people would stand for what they really believe, as the mountain woman does, wouldn't this be a sure-enough grand old world? And, dear soul, I know she loved those pretty new things she wouldn't keep. Now, one day, in some way, I will try to make her accept them, but I will have to be some persuader."

Not only is Mrs. Richardson visiting cities of the South, putting on programs of mountain songs and

(Continued on page 33)



Mrs. Richardson in mountain costume

The Lure of Mountain Folk Songs

(Continued from page 32)

stories for both public and private schools, but she is singing before men's and women's organizations, at parties in private homes, and the mountain songs are now the fashionable thing by way of entertainment in more than one Southern community.

"There is little of what we call 'dirt' in the mountain songs," Mrs. Richardson explains, "but there are some too sophisticated to teach children, as for instance one of my favorites, 'Kerless Love,' and the woman's black eyes sparkle as she strums away on the queer-looking dulcimer which Sigmund Spaeth says is a very old and valuable instrument. Mrs. Richardson bought it from a mountain girl at Jamestown for five dollars.

KERLESS LOVE

Love, oh love, oh, kerless love,
Love, oh love, oh, kerless love,
See what love has did for me!

Love, oh love, how kin it be?
Love, oh love, how kin it be?
Love a boy whut don't love me!

Mamma, mamma, yundah he goes,
Mamma, mamma, yundah he goes,
Brand-new Ford and suit of clothes.

Pass my doah, but he don't look in,
Pass my doah, but he don't look in,
Because my apron goes unpin.

Mamma, mamma, don't you cry,
Mamma, mamma, don't you cry,
For we got a way o' gittin' by.

"Sing it again. Sing it again," members of a club audience in Chattanooga requested Mrs. Richardson recently, and she accommodated them, explaining in her clever way that she was singing the song as Gid Tanner of the north Georgia mountains, fiddler and comedian, sings it.

Gid's fame has spread far beyond the confines of his little whitewashed cabin, and he is now making records for a talking-machine company. When he sings the woman's part in a song he pitches it to a high, quavering falsetto which adds amusement, and Mrs. Richardson can imitate him to perfection.

Gid is really one of the funniest men the Lord ever made, but "dern perculyer," as his neighbors say.

Mrs. Richardson won Gid's friendship over a dip of snuff.

"Oh, I had to do it. There's real manners, you know, among mountain folk about refusing snuff, so I dipped a good one while I was doing it, although I sneezed for two days afterwards."

And then to further cement the friendship, Gid proposed that he and Mrs. Richardson sing together, which they did, the former sawing away on the fiddle, eyes closed, feet tapping the floor all the while.

A short time after Mrs. Richardson and Gid dipped snuff and sang songs in such friendly manner, Mrs. Richardson wrote to him she wanted to come down with a friend to get a story about him. Mrs. Gid answered the letter.

"I don't want no magazine writ about Gid, so there ain't no use in your comin'."

"And so I don't go for a while at least," Mrs. Richardson says. "I wouldn't win the enmity of any of my mountain friends for anything in the world. If Gid's woman doesn't want me, I stay away."

Absolute respect for their wishes and rights is one way in which Mrs. Richardson has made friends as staunch as the mountains themselves among her acquaintances, not only in the Cumberlands, that lift their blue haze-covered heads from Virginia into Georgia, but in parts of the Blue Ridge Mountains of Vir-

ginia as well, and in remote spots of the Smokies of the two Carolinas.

One song Mrs. Richardson secured through her Carolina friends has a unique history. It seems that some years ago a handsome mountaineer, one Peter de Graph by name, was sentenced to hang for the murder of one Ellen Smith, his betrothed. The murder was a gruesome affair and Peter was finally lodged in jail at Mt. Airy, North Carolina, while feeling for and against him ran like fire through the mountains.

Just a short time before he was to mount the scaffold Peter asked for his guitar and composed a song which the mountain folk call "The Ellen Smith Ballet" (meaning ballad). So bitter were expressions and feeling concerning the murder and subsequent hanging that for a long time, according to old residents of the mountain town, the song was forbidden by law to be sung at any public gathering, as it generally fomented a fight or killing.

THE ELLEN SMITH BALLET

Come all ye people my story to hear,
What happened to me in June of last year.
It's of poor Ellen Smith, and how she was found,
A ball through her heart lying cold on the ground.

It's true I'm in jail, a prisoner now,
But God is here with me and hears every vow.
Before Him I promise the truth to relate,
And tell all I know of poor Ellen's fate.

The world of my story is no longer a part,
And knows I was Ellen's own loving sweetheart.
They know my intention to make her my wife,
I loved her too dearly to take her sweet life.

I saw her on Monday before that and day,
They found her poor body and carried her away.
That she had been killed never entered my mind,
Until a ball through her heart they happened to find.

Oh, who was so cruel so heartless, so base,
As to murder poor Ellen in such a lone-some place?
I saw her that morning so still and so cold,
And heard the wild stories the witnesses told.

I choked back the tears, for the people all said,
That Peter de Graph had shot Ellen Smith dead.
Half crazed with sorrow I wandered away,
And lonely I wandered for many a day.

They got their Winchester and hunted me down,
But I was away from Mt. Airy town.
My love in her grave with her hands on her breast,
While the sheriff and bloodhounds gave me no rest.

I stayed off a year and I prayed all the time,
That the man might be found who committed the crime.
But I came back to Winston my trial to stand,
To live or to die as the law might command.

Ellen sleeps calmly in the lonely churchyard,
While I look through the bars—God knows it is hard.
I know they will hang me, at least if they can,
But I know I will die as an innocent man.

My soul will be free when I stand at the bar,
There God tries His cross—then there like a star,
That shines in the night, will an innocent shine.
Oh, I do appeal to the Justice of Time.

This song, according to Mrs. Richardson, is the most modern one she sings. Like the songs of all folk people, the mountain melodies are simple in tune pattern. Most of them finding their pitch near the middle of the keyboard and seldom ranging five notes within the octave.

"Whar did I get that song?" a mountaineer will reply in answer to your question.

"Wal, my gran'mammy sang it

(Continued on page 69)

The Lure of Mountain Folk Songs

(Continued from page 33)

to us kids and she says her gran'y sed it was as old as the mountains themselves. Can you figure that up?"

Some of the rare old verses Mrs. Richardson has collected bit by bit. Sometimes the original has been changed by a group of mountain folk moving from one community to another. Songs, as the persons themselves, in new environment seem susceptible to change. Verses will be added and it will take much industrious searching and piecing together to finally lay hold of the original, for folk songs of all kinds are elusive things.

"The collecting of folk songs is just like the piecing together of some bit of statuary or sculptoring that one has spent ages digging up. Many a disappointment one encounters in working out the whole, but what a thrill when at last it is complete, a very precious bit of completeness at that."

Asked to name the favorite ballad of her mountain acquaintances, Mrs. Richardson says unhesitatingly, "The Rosewood Casket." The popularity of this ballad has spread beyond the mountains and is used by a phonograph company and also by some vaudeville entertainers.

"The mountain boys and girls love the song and I have found it a favorite with city children. How alike these children are, after all, although it is a far cry indeed from some of the luxurious surroundings and splendid schools of the city children to the bare homes and meagerly equipped schools of the mountain children.

"The song of 'The Rosewood Casket' is hauntingly sweet when sung by the young mountain girls or women. Their voices are often remarkably high and clear, some of them singing easily to high C before years of toil, hardships, and exposure mar them. While this melody is typical of the mountaineer in his melancholy moods, he is not always thus. Some of his songs he will sing with an almost rowdy abandon, and a spirit of fun that is infectious. Some of his songs fairly chuckle through the lines and the mountaineer is a great hand to joke himself, his poverty, hard luck, or ignorance in the lines he improvises.

"The motif of romantic love is lacking entirely from most mountain music, as the mountaineer is shy on the subject. Once married, however, his love is a real and beautiful thing, but he does not want to proclaim it from the housetops.

"There is no sobbing nor wailing as he sings 'The Rosewood Casket,' but he injects a plainness and whimsy into it that suggests melody a-plenty."

THE ROSEWOOD CASKET

In a little rosewood casket that is resting by my hand,
Is a package of old letters written by a lover's hand.

Will you go and get them, sister, will you read them o'er to me?
For oftentimes I've tried to read them, but for tears I could not see.

Read each precious line so slowly that you will not miss a one,
For the precious hand that wrote them, his last word to me is done.

You have got them now, dear sister, come and sit beside my bed,
And press gently to your bosom this poor, throbbing, aching head.

Tell him that I never blamed him, though to me he proved untrue,
Tell him that I'll never forget him till I bid this world adieu.

Tell him that I never blamed him; not an unkind word was spoke,
Tell, oh, tell him, sister, tell him, that my heart in coldness broke.

When I'm dead and in my coffin, and my shroud around me fold,

And my narrow grave is ready in some pleasant churchyard grove,

Place his letters and his locket all together on my heart,
And the little ring he gave me, never from my finger part.

You have finished now, dear sister, will you read them o'er again?
While I listen to you read them, I will lose all sign of pain.

While I listen to you read them, I will gently fall asleep,
To wake again with Jesus—darling sister, do not weep.

"One seldom hears the mountaineers singing in groups within the home," says Mrs. Richardson. "One by one, old and young members of a family have sung for me, but each one has his turn, the others listening attentively. Happy indeed is the boy or girl who has a musical instrument of any kind to twang away upon. The old-time organ, a small affair sometimes used in religious revival services is popular, too. It is often found in mountain homes lacking carpets and other furnishings.

"Twilight is the mountaineer's song time. The glorious sunrise doesn't seem to inspire him to sing, and he whistles little as he works in the field. But when the family is sitting around after supper, waiting to light up the old oil lamps or press the switch that floods the cabin with artificial light, singing of some kind is the order of the day. A certain system of electric lighting has been carried by some aggressive agents into many remote mountain districts and, as the organ, is found in many homes that feature no other conveniences."

In relating her stories of mountain folk, Mrs. Richardson tells a little of her own life, which explains why she likes the open road so well, and best of all a strange road, and why she chooses to spend part of her time among the mountain folk.

"I was born in the little town of Decherd, Tennessee, where one large mountain seemed to shut us off completely from the world beyond. When I was small, I would spend hours dreaming about what might be on the other side of this great mass of green trees and blue shadows which towered heavenward.

"My family and old negro mammy were deeply religious. Old mammy insisted if I prayed hard enough that 'Old Blue,' as we called the mountain, might be carried off during the night.

"Many a morning I have scampered from my bed to see if 'Old Blue' was still there, and of course it always was. I grew skeptical about the results of my prayers, but I never ceased to wonder what lay beyond the mountain. My father was telegraph operator and ticket agent for the little town, and I would not let him rest until he taught me the Morse code and how to send and receive messages from that mysterious world beyond 'Old Blue' which I longed to see.

"When a little girl of twelve, I was taken to school at Chattanooga, you can imagine how I felt. 'Old Blue' was not removed, but I had crossed it.

"I lived in a dream for days in that big, new world. It has been that way ever since. It seems I can never get enough of hunting for new things and places and investigating them after they are found. And yet—I am really happiest I know when after all my roaming round, I crawl up to some out-of-the-way mountain place and enjoy a few days of simple, quiet, primitive living with some of my mountain friends."

DREAMS OF THE LONG AGO

(LOG)

1. OLD BLACK JOE (11-6-35)
(Jack Roseleigh, EPR, Curtis Arnall, Blane Cordner, Vass Family)
2. ?
3. ?
4. THE OLD OAKEN BUCKET (1-22-36) Wednesday 5:00-5:30 P.M.
(Jack Roseleigh, Helen Claire, Alice Davenport, EPR, Vass Family)
5. OLD DAN TUCKER (1-26-36) Wednesday
(Jack Roseleigh, Curtis Arnall, Helen Claire, Walter Soderling,
EPR, Vass Family)
6. SILVER THREADS AMONG THE GOLD (2-5-36) Wednesday 5:00-5:30 BLUE NET
(Vivia Ogden, Jack Roseleigh, Helen Claire, Curtis Arnall,
Clayton "Bud" Collyer, EPR, Vass Family)
7. THE ROSARY (2-12-36) Wednesday 5:00-5:30 P.M. BLUE NETWORK
(Curtis Arnal, Helen Claire, Jack Roseleigh, Mark Smith,
Warren Colston, EPR, Vass Family)
8. CARRY ME BACK TO OLE VIRGINNY (2-19-36) Wednesday 5:00-5:30 P.M.
(Juano Hernandez, Curtis Arnal, Jack Roseleigh, Helen Dumas,
Milton Herman, EPR, Vass Family)
9. COMIN' THROUGH THE RYE (2-26-36) 5:00-5:30 P.M. Wednesday
(Curtis Arnal, Elsie Mae Gordon, Jack Roseleigh, Margaret MacLaren,
Walter Tetley, EPR, Vass Family)
10. KINGDOM COMIN' (3-16-36) Monday 9:30-10:00 RED NETWORK
(Curtis Arnal, Helen Claire, Jack Roseleigh, John Hamilton,
EPR, Vass Family)
11. LITTLE BOY BLUE (3-23-36) Monday 9:30-10:00 RED NETWORK
(Jack Roseleigh, Alice Davenport, Curtis Arnal, Ann Sheridan,
EPR, Vass Family)
12. I'LL LIZA JANE (3-30-36) Monday 9:30-10:00 RED NETWORK
(Helen Claire, Curtis Arnal, Jack Roseleigh, Vass Family, EPR, Brad
13. THE GYPSY'S WARNING (4-6-36) as above (Barker)
(Curtis Arnall, Helen Claire, Florence Malone, Jack Roseleigh,
Virgibia Vass, EPR, Vass Family)
14. THE BIRD ON NELLIE'S HAT (4-13-36) Monday 8:00-8:30 P.M. RED NET.
(Helen Claire, Curtis Arnall, Jack Roseleigh, Clayton Collyer,
EPR, Vass Family)
15. STEAMBOAT BILL (4-20-36)
16. LONG, LONG AGO (4-26-36) Sunday 10:30-11:00 P.M.
(Florence Malone, Alice Davenport, Curtis Arnall, Jack Roseleigh,
EPR, Vass Family)
17. THE LOW BACKED CAR (5-3-36) Sunday 10:30-11:00 P.M.
(Curtis Arnall, Helen Claire, Jack Roseleigh, Joe Lathan,
EPR, Vass Family)

18. DE BIG 'SSOCIATION (5-11-36) Monday 9:30-10:00 P.M.
(Curtis Arnall, Helen Claire, Jack Roseleigh, Charles Cantor, Emmett Kennedy, EPR, Vass Family)
19. MY OLD KENTUCKY HOME, GOOD NIGHT (5-18-36) Monday
(Curtis Arnall, Jack Roseleigh, Helen Claire, Charles Cantor, EPR, Vass Family)
20. A PAPER OF PINS (5-25-36) Monday 9:30-10:00 P.M.
(Curtis Arnall, Helen Claire, Jack Roseleigh, EPR, Vass Family)
21. THE BLUE AND THE GRAY (6-1-36) Monday 9:30-10:00 P.M.
(Curtis Arnall, Helen Claire, Jack Roseleigh, EPR, Frank, Sally, Jitchie and Louisa Vass)
22. SAM BASS (6-8-36) Monday 8:00-8:30 P.M. (Texas Centennial Program
(Curtis Arnall, Helen Claire, Jack Roseleigh, Jackie Kelk, EPR, Vass Family)
- 22-A. I LOVE MY ROOSTER (6-8-36) 8:10-8:30 P.M. Monday (*substituted
at the last moment for the above show..probably because EPR didn't
want to cut SAM BASS script)
(Parker Fennelly, EPR, Curtis Arnall, Helen Claire, Vass Family)
23. WEEVILY WHEAT (6-21-36) Sunday 10:30-11:00 P.M.
(Curtis Arnall, Helen Claire, Jack Roseleigh, EPR, Frank, Sally, Virginia, Emily, Louisa and Mama Vass)
24. ALICE, WHERE ART THOU (7-12-36) Sunday 10:30-11:00 P.M.
(Curtis Arnall, Eunice Howard, Percy Hemus, Bud Collyer, Estelle Levy, EPR, Vass Family)
25. THE SWEETEST STORY EVER TOLD (7-19-36) Sunday 10:30-11:00 P.M.
(Curtis Arnall, John Milton, EPR, Vass Family, etc.)
26. ?
27. JEANIE WITH THE LIGHT BROWN HAIR (8-2-36) Sunday 10:30-11:00 P.M.
(Clayton "Bud" Collyer, Jack Roseleigh, John Mitchell, EPR, Frank, Virginia and the Vass Family)
28. LA PALOMA (8-9-36) Sunday 10:30-11:00 P.M.
(Alice Reinhart, Curtis Arnall, Jack Roseleigh, Bud Collyer, EPR, Vass Family)
29. THE LOST CHORD (8-16-36) Sunday 10:30-11:00 P.M.
(Curtis Arnall, Eleanor Phelps, Bud Collyer, Jack Roseleigh, EPR, Vass Family)
30. SING ME AN OLD MOUNTAIN HEART-THROB (8-23-36) Sunday 10:30-11:00 P
(Rosemary DeKalb, Curtis Arnall, Jack Roseleigh, Clayton Collyer, Warren Mills, Katherine Allen, EPR, Vass Family)
31. ROCK ME TO SLEEP
32. ?
33. WHEN JOHNNY COMES MARCHING HOME (9-13-36) Sunday 10:30-11:00
(Curtis Arnall, Helen Claire, Jack Roseleigh, Bud Collyer, Al Swenson, EPR, Vass Family)

34. LOVE'S OLD SWEET SONG (9-20-36) Sunday 10:30-11:00 P.M.
(Helen Claire, Curtis Arnall, Jack Roseleigh, Clayton Collyer,
EPR, Vass Family)
35. THE LORELI (9-27-36) Sunday 10:30-11:00 P.M.
(Curtis Arnall, Helen Claire, Jack Roseleigh, Clayton Collyer,
Jackie Kelk, Katherine Allen, EPR, Vass Family)
36. RED RIVER VALLEY (10-4-36) 10:30-11:00 P.M. Sunday
(Tex Ritter, etc...)
37. PUT ON YOUR OLD GRAY BONNET (10-11-36) Sunday 10:30-11:00 P.M.
(Curtis Arnall, Jack Roseleigh, Vivia Ogden, Alice Davenport,
Clayton Collyer, Helen Brown, EPR, Vass Family)
38. ?
39. TOLL DE BELL, ANGEL (10-25-36) Sunday 10:30-11:00 P.M.
(Ray Collins, Curtis Arnall, Clayton Collyer, Jack Roseleigh,
Marion Randolph Allen, EPR, Vass Family)
- ~~40.~~
- 39.-A LEAD, KINDLY LIGHT (11-1-36) Sunday 10:30-11:00 P.M.
(Alice Reinhart, Curtis Arnall, Jack Roseleigh, Clayton Collyer,
EPR, Vass Family)
40. ?
41. DUNA (11-15-36) Sunday 10:30-11:00P.M. (Celebrates NBC's 10 Anniv
(Curtis Arnall, Mitzi Gould, Jack Roseleigh, Cecil Secrist,
Clayton Collyer, Katherine Allen, James Franklyn Allen, Vass Trio)
42. ?
43. ?
44. HOME SWEET HOME (12-13-36) Sunday 8:30-9:00 P.M.
(Ethel Park Richardson, Jack Roseleigh, Emily Vass, Clayton
Collyer, Curtis Arnall, Frank Wilson, Sally and Virginia Vass,
Vass Family)
45. RING MERRILY, BELLS (12-20-36) Sunday 8:30-9:00
(Jack Roseleigh, Curtis Arnall, Clayton Collyer, Mark Smith,
Katherine Allen, Jimmie Allen, Vass Family)(EPR)
46. THE IVY AND THE HOLLY (12-27-36) Sunday 8:30-9:00 P.M.
(John Anthony, Jack Roseleigh, Ethel Park Richardson, Curtis Arnall,
etc...)
47. THE MAN ON THE FLYING TRAPEZE (1-3-37) Friday 8:30-9:00 P.M.
(Curtis Arnall, Helen Claire, Ethel Park Richardson, Jack Roseleigh,
Clayton Collyer, Vass Family)
48. THE CHARMING YOUNG WIDOW I MET IN THE TRAIN (1-10-37) Sun. 8:30-9:00
(Curtis Arnall, Helen Claire, Jack Roseleigh, Charles Cantor,
Clayton Collyer, EPR, Vass Family)
49. ?
50. ?

51. WHERE IS MY BOY TONIGHT? (2-23-37) Tuesday 11:30-12:00 Midnight
(Curtis Arnall, Jack Roseleigh, others unknown..script not marked..)
52. WHEN THE WHITE AZALEAS START BLOOMING (3-9-37) Tuesday 11:30-12:00
(Curtis Arnall, Helen Claire, Jack Roseleigh, Irene Hubbard,
Jackie Kelk, Charles Canter, Ethel Park Richardson, Vass Family)
53. RYE WHISKEY (3-16-37) Tuesday 12:00-12:30 A.M. (Midnight)
(Juano Hernandez, Curtis Arnall, Helen Claire, Jack Roseleigh,
Charles Canter, Lawson Zerbe, EPR, Vass Family)
54. THE LITTLE BROWN JUG (3-23-37) Tuesday 11:30-12:00 Midnight
(Jack Roseleigh, Ethel Park Richardson, Curtis Arnall, Frank Vass,
Jackie Kelk, Jimmie Allen, Helen Claire, John Mitchell, Charles
Canter, Vass Family)
55. PALE MOON (3-30-37) Tuesday 11:30-12:00 P.M. Midnight
(Curtis Arnall, Helen Claire, Jack Roseligh, EPR, etc.)
56. AULD LANG SYNE (4-11-37) Sunday 1:30-2:00 P.M.
(Curtis Arnall, Helen Claire, Fred Lewis, John Milton, Mark Smith,
Jimmie Allen, Tommy Hughes, EPR, Vass Family)
57. ?
58. ?
59. LONG, LONG AGO (5-2-37) Sunday 1:30-2:00 P.M.
(Curtis Arnall, Helen Claire, Irene Hubbard, Fred Lewis,
Charles Canter, Gerald Macey, Vass Family)
60. ROBIN HOOD AND THE PRINCE OF ARAGON (5-16-37) Sunday 1:30-2:00 P.M.
(Curtis Arnall, Helen Claire, Allan Bunce, Fred Irving Lewis,
Gerald Macy, Ethel Park Richardson, Vass Family)
61. IF YOU'RE EVER A-GOIN' TO LOVE ME (5-23-37) Sunday 1:30-2:00 P.M.
(Curtis Arnall, Helen Claire, John Milton, James Meehan, Eddie Ryan,
EPR, Vass Family)
62. BEAUTIFUL DREAMER (6-6-37) Sunday 1:30-2:00 P.M.
(Helen Claire, Clayton Collyer, Emmett Kennedy, Virginia Vass, EPR)
63. BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS (6-13-37) as above
(Curtis Arnall, Pauline McClaine, Fred Irving Lewis, Gerald Macy,
Helen Claire, EPR, Vass Family, Katherine and Jimmie Allen)
64. A RICH IRISH LADY (6-20-37) Sunday 1:30-2:00 P.M.
(Ethel Park Richardson, Curtis Arnall, Helen Claire, Gerald Macy,
Fred Irving Lewis, Vass Family_
65. WHAT ARE THE WILD WAVES SAYING? (6-27-37) Sunday 1:30-2:00 P.M.
(Curtis Arnall, Helen Claire, Fred Irving Lewis, Eddie Wragge,
Gerry Macy, Artels Dixon, Russell Collins, Ethel Park Richardson,
Virginia Vass, The Vass Family)

66. I'LL BE ALL SMILES TONIGHT (7-4-37) Sunday 1:30-2:00 P.M.
(Geoffrey Bryant, Helen Claire, EPR, Vass Family, etc.)
67. ?
68. THE LADY CLARE (7-18-37) Sunday 1:30-2:00 P.M. Red Network
(Irene Hubbard, Fred Irving Lewis, John Anthony, EPR, etc.)
69. TWO LITTLE GIRLS IN BLUE (7-25-37) Sunday 1:30-2:00 P.M.
(Helen Claire, Curtis Arnall, Eunice Howard, Laddie Seaman,
Geoffrey Bryant, Jimmie Allen, Eddie Ryan, Warren Mills,
Virginia Vass, EPR, Vass Family)
70. MY BABY IN A GUINEA-BLUE GOWN (8-1-37) Sunday 1:30-2:00 P.M.
(Juano Hernandez, Adelyn Hood, Helen Claire, Artells Dixon,
EPR, Frank Wilson, Gerald Macy, Vass Family, Emmett Kennedy)
71. ?
72. MEET ME TONIGHT IN DREAMLAND (8-15-37) Sunday 1:30-2:00 P.M.
(Curtis Arnall, Helen Claire, John Anthony, Fred Irving Lewis,
Thomas Coffin Cook, Gerald Macy, Geoffrey Bryant, Vass Family)
[An adaptation of "The Bridge to Dreamland"]
73. SOURWOOD MOUNTAIN (8-22-37) Sunday 1:30-2:00
(Geoffrey Bryant, Helen Claire, John Hamilton, Thomas Coffin Cook,
Frank Vass, Texas Jim Robertson, EPR, Vass Family)
[Adapted from Paul Jordan Smith's Nomad]
74. WHEN THE LIGHTS ARE LOW (8-29-37) Sunday 1:30-2:00
(John Anthony, Irene Hubbard, Walter Tetley, Curtis Arnall,
EPR, Vass Family)
[An adaptation of EPR'S "Slim--The Boy With the Twisted Foot"]
75. BONNIE DUNDEE (9-5-37) Sunday 1:30-2:00
(John Anthony, Helen Claire, Curtis Arnall, Clayton Collyer,
Fred Irving Lewis, John Wheeler, Texas Jim Robertson,
The Richardson Singers: Bella Allen, Jim Robertson, Wally Russell,
George Petrie)
[Here, The Richardson Singers replace the Vass Family]
76. ?
77. THE HOUSE OF THE SIDE OF THE ROAD (9-19-37) Sunday 1:30-2:00
(Parker Fennelly, Helen Claire, John Anthony, Helene Dumas,
Artells Dixon, Jack McBride, The Richardson Singers)
78. ?
79. ROCKING ALONE IN AN OLD ROCKING CHAIR (10-3-1937) Sunday 10:30-11:00
(Leslie Bingham, Ruth York, Geoffrey Bryant, Fred Irving Lewis,
Ronald Litz, Richardson Singers)
80. THE MARTINS AND THE COYS (10-10-37) Sunday 10:30-11:00
(Helen Claire, Bob Porterfield, Jim Robertson, Bob Strauss,
Geoffrey Bryant, Elise Stokes, Kathryn Allen, EPR, Singers)

81. GIT ALONG LITTLE DOGIES (10-17-37) Sunday 10:30-11:00 A.M.
(Dick Kollmar, Helen Claire, Neil O'Malley, Artels Dixon,
Texas Jim Robertson, Richardson Singers)
82. LORD LOVELL (10-24-37) Sunday 10:30-11:00 A.M.
(Laverne Walker, Joe Curtain, Helen Claire, Dick Kollmar,
John Griggs, Ethel Park Richardson, Richardson Singers)
- 82-A. LITTLE ORPHAN ANNIE (10-31-37) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Dick Kollmar, Junius Matthews,
Robert Strauss, Kathryn Allen, Jimmie Allen, EPR, Singers)
83. AULD ROBIN GRAY (11-7-37) Sunday 10:30-11:00 A.M.
(Helen Claire, Joe Curtain, Charlie Canter, Irene Hubbard,
Parker Fennelly)
84. THE LOST CHORD (11-14-37) Sunday 10:30-11:00 A.M.
(John Anthony, Dick Kollmar, Helen Claire, John Griggs,
Fred Irving Lewis, Julien Noah, Jimmie Allen, EPR,
The Richardson Singers--Margaret and Travis Johnson, Bella Allen)
85. THE MARY GOLDEN TREE (11-21-37) Sunday 10:30-11:00 A.M.
(Frank Provo, Helen Claire, Robert Strauss, Dick Kollmar, EPR,
Richardson Singers, etc.)
86. DEAR OLD GIRL (11-28-37) Sunday 10:30-11:00 A.M.
(Dick Kollmar, Norma Chaimers, Helen Claire, Fred Irving Lewis,
John Anthony, Bob McGimsey, EPR, Richardson Singers)
[note the famous whistler, Bob McGimsey]
87. TAKE ME HOME (12-5-37) Sunday 10:30-11:00 A.M.
(Helen Claire, John Griggs, John Anthony, Dick Kollmar,
Ruth York, Milton Herman, EPR, Richardson Singers)
88. HOME, SWEET HOME (THREE-FOLD DESTINY) (12-12-37) Sunday 10:30-11:00 A.M.
(Helen Claire, John Griggs, Peggy Allenby, Fred Irving Lewis,
Dick Kollmar, Kathryn Allen, Jimmie Allen)
89. THOMPSON'S OLD GRAY MULE (12-19-37) Sunday 10:30-11:00 P.M.
(Juano Hernandez, Ethel Park Richardson, Helen Claire, John Griggs,
Cristola Williams, The Richardson Singers)
90. LEGEND OF THE BELL (12-26-37) Sunday 10:30-11:00 A.M.
(John Anthony, John Griggs, Joe Curtin, Frank Provo, Norma
Chambers, Dick Kollmar, EPR, Richardson Singers)
91. ?
92. OLD UNCLE NED (1-9-38) Sunday 10:30-11:00 P.M.
(Helen Claire, Juano Hernandez, Frank Wilson, Cristola Williams,
Frank Provo, EPR, Richardson Singers)
93. ?
94. MAUD MULLER (1-23-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Dick Kollmar, Frank Provo, Fred Irving Lewis,
Betty Little, EPR, Richardson Singers)

95. SINFUL TO FLIRT (1-30-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Dick Kollmar, Betty Council,
Bob Porterfield, EPR, Richardson Singers)
96. HENRY CONQUEST'S CHILD (2-6-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Dick Kollmar, Fred Irving Lewis,
Bob Porterfield, Betty Little, EPR, Margaret Johnson, Singers)
[based on an old poem set to music by Margaret Johnson]
97. ?
98. HAMLET (Hillbilly version) (2-20-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Dick Kollmar, Robert Strauss,
Julian Noa, Cecil Secrest, Richardson Singers)
99. GILES SCROGGINS' GHOST
100. ON THE WILD NEW ENGLAND SHORE (3-6-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Dick Kollmar, John Brewster,
Richardson Singers)
101. MACBETH (Hillbilly version) (3-13-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Bob Strauss, Dick Kollmar,
Bob Porterfield, Elsie Mae Gordon, Irene Hubbard, EPR, Singers)
102. ?
103. THE QUILTING PARTY (3-27-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Peggy Allenby, Dick Kollmar,
Fred Irving Lewis, Richardson Singers)
- 103-a. MY GRANDMOTHER LIVED ON YONDER LITTLE GREEN (4-3-38) as above
(Helen Claire, Irene Hubbard, Frank Provo, Bob Porterfield,
Dick Kollmar, Margaret Johnson, Bella Allen, Travis Johnson)
104. THE MERCHANT OF VENICE (Hillbilly version) (4-10-38) as above
(Helen Claire, Frank Provo, Bob Porterfield, Dick Kollmar,
Charles Canton, EPR, Richardson Singers)
105. THE GREAT STONE FACE (An Easter Story) (4-17-38) as above
(Helen Claire, Frank Provo, Jimmie Allen, George Gaul, Fred
Irving Lewis, Dick Kollmar, EPR, Richardson Singers)
106. ?
107. JULIUS CAESER (Hillbilly version) (5-1-38) Sunday 10:30-11:00 A.M.
(Agnes Morehead and others...)
108. MOTHERS OF MEN (5-8-38) Sunday 10:30-11:00 A.M.
(Leslie Bingham, Helen Claire, Frank Provo, Jackie Kelk,
Joe Granby, Ruth York, Richardson Singers)
109. YOUNG LOCHINVAR (5-15-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Robert Strauss, Robert Porterfield,
Dick Kollmar, EPR, Richardson Singers)
110. BIRTHDAY PARTY (5th ANNIVERSARY ON NBC) (5-22-38) Sunday 10:30-11:00
(EPR, Helen Claire, Frank Provo, Bob Porterfield, Irene Hubbard,
Dick Kollmar)(Excerpts from BLUE EYED ELLEN, BILLY BOY, WHEN YOU
AND I WERE YOUNG MAGGIE, THE BIRD ON NELLIE'S HAT, OLD DAN TUCKER.

111. ROMEO AND JULIET (Hillbilly version) (5-29-38)
(Helen Claire, Frank Provo, Robert Strauss, Dick Kollmar,
Bob Porterfield, EPR, Richardson Singers)
112. ?
113. KING ARTHUR (Hillbilly version) (6-12-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Bobby Strauss, Dick Kollmar,
Ethel Park Richardson, Richardson Singers)
114. BARBARA ALLEN (6-19-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Dick Kollmar, Robert Strauss,
Ethel Park Richardson, Richardson Singers)
115. NATTY DAN (6-26-38) as above
(Helen Claire, Frank Provo, Robert Strauss, Dick Kollmar,
William Janney, EPR, Singers)
116. THE TAMING OF THE SHREW (Hillbilly version) Sunday 6:30-7:00 P.M.
(Helen Claire, Frank Provo, Robert Strauss, Dick Kollmar,
Betty Counsel, Cecil Secrist, Richardson Singers)
117. THE WEEPING WILLOW (7-10-38) Sunday 6:30-7:00 P.M. BLUE NETWORK
(Helen Claire, Frank Provo, Dick Kollmar, Robert Strauss,
Betty Counsel, Cecil Secrest, Ethel Park Richardson, Singers)
118. ?
119. ?
120. UPON MOUNT OLYMPUS (Hillbilly version) (8-14-38) Sunday 10:30-11:
(Helen Claire, Frank Provo, Dick Kollmar, Robert Strauss, Irene
Hubbard, William Janney, EPR, Singers)
121. KING ROBERT OF SICILY (8-21-38) Sunday 10:30-11:00 A.M.
(Frank Provo, John Brewster, John Anthony, Dick Kollmar, Robert
Strauss, Richardson Singers)
122. ?
123. TWELFTH NIGHT (Hillbilly version) (9-4-38) Sunday 10:30-11:00 A.M.
(Helen Claire, Frank Provo, Agnes Morehead, Robert Strauss,
Dick Kollmar, John Brewster, Richardson Singers)
124. THE HEIR OF LINNE (9-11-38) Sunday 10:30-11:00 A.M.
(Frank Provo, Dick Kollmar, Irene Hubbard, Robert Strauss,
Richardson Singers)
125. EVANGELINE (9-18-38) Sunday 10:30-11:00 A.M.
(Alice Rinehart, Frank Provo, Robert Strauss, Dick Kollmar,
John Brewster, Richardson Singers)
126. THE FOOLISH BOY (9-25-38) Sunday 10:30-11:00 A.M.
(Agnes Morehead, Frank Provo, Robert Strauss, John Brewster,
Richardson Singers)
127. THE GREAT ADELANTADO (10-2-38) 10:30-11:00 A.M.
(Frank Provo, Alice Rinehart, Robert Straus, John Brewster,
Julian Noah, Richardson Singers)
128. OTHELLO (Hillbilly version) (10-9-38) Sunday 10:30-11:00 A.M.
(Agnes Morehead, etc...)

129. THE OLD FOLKS AT HOME (10-16-38) Sunday 10:30-11:00 A.M.
(Juano Hernandez, Cristola Williams, etc.)
130. THE FALCON OF SER FEDERIGO (10-23-38) Sunday 10:30-11:00 A.M.
(Frank Provo, Eleanor Phelps, Ronald List, John Brewster,
Ethel Park Richardson, The Richardson Singers)
131. HALLOWEEN PARTY (10-30-38) Sunday 10:30-11:00 A.M.
(Agnes Morehead, Jackie Kelk, Roslyn Rolston, John Milton,
Frank Provo, Bob Porterfield, Irene Hubbard, Margaret and
Travis Johnson, Bella Allen, Ethel Park Richardson)
[The series seems to end here, abruptly, without any particular
reason.]

* * *

NBC RADIO-RECORDING DIVISION

OF THE

NATIONAL BROADCASTING COMPANY, INC.

A RADIO CORPORATION OF AMERICA SERVICE



October 9 1941



RCA BUILDING · RADIO CITY
NEW YORK, N. Y.

Mrs Ethel Park Richardson
4215 43rd Avenue
Long Island City New York

Dear Mrs Richardson:

I am returning herewith an executed copy of our
agreement concerning the scripts for the UNCLE
NATCHEL programs.

We are very happy to be working with you again
on this series, and want to thank you for your
contribution toward getting the job placed at
NBC.

Cordially

A handwritten signature in cursive script that reads "Bob Friedheim".

Robert W Friedheim
Eastern Sales Manager

NATIONAL BROADCASTING COMPANY, INC.

C O P Y



May 15, 1933

Mrs. Ethel Park Richardson
4519-42nd Street
Long Island City, N.Y.

Dear Mrs. Richardson:

It is our understanding that you agree to write the necessary scripts for a dramatic program entitled "Hill Billy Heart Throbs" on the following terms:


1. That we pay you Twenty-Five Dollars (\$25.00) net per script for the initial broadcast of each script on a sustaining program.
2. That we shall endeavor to sell this program commercially and shall negotiate on the basis of our paying you not less than One Hundred Dollars (\$100.00) gross per script if the program is broadcast once or twice a week, or, Seventy-Five Dollars (\$75.00) gross per script if the program is broadcast three times a week.
3. The scripts mentioned above shall be of fifteen minutes duration each.
4. You will sign the attached form R-110A.

We are sending to you two copies of this letter and two copies of the afore mentioned form of assignment. If the terms of this letter are in accordance with your understanding of the matter, will you be good enough to return to us one copy of the letter and one copy of the form of assignment duly signed.

Yours very truly,

NATIONAL BROADCASTING COMPANY, INC.

per


Manager - Literary Rights

ACCEPTED:

BY _____

Dates,

1933

COPY

April 12 1939

Mrs Ethel Park Richardson
42-15 43rd Avenue
Long Island City N Y

Dear Mrs Richardson:

This will confirm our understanding with regard to the recorded series entitled "Hill Billy Heart Throbs" or "Heart Throbs of the Hills" or such other title as may be mutually agreed upon between us.

On May 17, 1933, you assigned to NBC all your right, title and interest in and to the literary and musical material of a series of radio programs entitled "Hill Billy Heart Throbs" excepting only certain publication rights in portions of the material, which rights had been assigned to Greenberg Publisher, Inc., prior to that date.

NBC now proposes to utilize the literary and musical material, which it acquired under this assignment, in a series of recorded radio programs. In order that this material may be suitably adapted to electrical transcription and that the programs may be produced by one familiar with their character, we have agreed as follows:

1. You will make adaptations of this literary and musical material in the form of scripts suitable for recorded programs of approximately fifteen minutes duration. You sell and assign all your right, title and interest in and to these scripts and any new literary and musical material used in connection therewith to NBC. You will furnish all the talent, an announcer, musicians and sound effects and will secure copyright and other licenses covering the recording of the musical, literary or other material contained in the programs (excepting musical compositions the recording rights of which NBC may procure under its then existing licenses) and covering the public performance thereof by NBC or subsequent purchasers, lessees or licensees and to perform all other necessary acts (excepting the actual direction of the programs) incidental to the artistic production of at least two programs per week until the termination of this agreement. At the request of NBC, you will assist in the direction of and will act in any one or more of the programs recorded hereunder.

2. NBC will pay you the following sums: \$85.00 for each program recorded if twenty-six programs are recorded; \$81.00 for each program if fifty-two programs are recorded; \$81.00 for each program in addition to fifty-two, if any.

3. NBC will furnish studios and will record, process and manufacture records and render other services incident to the distribution thereof including packing and shipping of records to destination and will exercise reasonable care in the recording of shows and the manufacture of records.

In the event that for any reason an unsatisfactory recording is obtained, a new recording will be made at the earliest mutually convenient time under the arrangement provided herein for the making of the first recordings, provided both parties have used reasonable care in the recording of the unsatisfactory record.

4. The net receipts from the sale, lease or licensing of said recorded series, excepting the net receipts from the sale lease or licensing of said series to the Imperial Tobacco Company, which receipts will be retained in full by NBC, will be divided equally between you and NBC. With the exception of the Imperial Tobacco Company account, NBC will render monthly statements and remit to you 50% of the net receipts of all sales, leases and licenses and retain the remaining 50%. "Net receipts" means the gross amount paid to NBC by purchasers, lessees and licensees of said recorded series minus all payments made by NBC to secure under its licenses the recording rights of any musical compositions contained in said programs and all expressage, postage, insurance and other shipping charges incurred by NBC in delivering said recorded series to purchasers, lessees and licensees thereof, and after deducting further the sums paid to you under Paragraph Two hereof and any royalties or fees paid by us in connection with the distribution of the recordings in foreign countries.

5. NBC will establish the prices at which the program will be leased, licensed or sold, provided, however, that not less than \$5.00 per program will be charged for the smallest markets and not more than \$40.00 per program for the largest markets.

6. In the event that either of the parties shall be delayed in performing any of the acts herein agreed to be performed by reason of fire, strikes, riots, insurrections, acts of God or any cause of action beyond the control of such party, neither party shall have any cause of action for damages therefor, but each party shall render performance pursuant to this agreement at the earliest mutually convenient time or times.

7. The recording of said series shall commence during the week of April 17, 1939, and continue at the rate of at least two programs per week until the twenty-six programs have been recorded. In the event that the gross receipts per program amount to \$200.00 by June 30, 1939, this agreement shall be automatically extended to provide for the recording of an additional twenty-six programs to be recorded at the rate of at least two programs per week, the recording of this group of twenty-six programs to commence immediately after the completion of the first twenty-six programs, but

in no event prior to June 30, 1939. If fifty-two programs be recorded in accordance with the foregoing plan, this agreement shall be automatically extended to provide for additional groups of twenty-six programs each, to be recorded at the rate of at least two programs per week commencing upon the completion of the preceding group of twenty-six programs, subject to the termination by either party at the time of completion of a certain group of twenty-six programs by written notice given to the other party upon the date when the recording of that group is commenced.

If this is in accordance with your understanding, will you kindly execute three of the enclosed copies and return them to us to constitute an agreement between us?

Very truly yours

NATIONAL BROADCASTING COMPANY INC

By /s/ C Lloyd Egner

ACCEPTED AND AGREED TO
this 16th day of May, 1939

Mrs Ethel Park Richardson

/s/ Mrs Ethel Park Richardson

P.S. It is further agreed that while NBC may continue to distribute the records to be made hereunder for such times as it may elect, subject to the terms herein contained, it may at any time it deems it advisable to do so withdraw said records from sale, lease or distribution, and shall thereupon be without further obligation to Mrs Richardson hereunder.

NATIONAL BROADCASTING COMPANY, INC.
A RADIO CORPORATION OF AMERICA SERVICE
RCA BUILDING • RADIO CITY • NEW YORK

NO. 6-5963

DATE 9/30/39

OUR
ORDER NO.

IN ACCOUNT WITH:

TERMS: NET ON PRESENTATION

MRS ETHEL PARKS RICHARDSON
42-15 43RD AVENUE
LONG ISLAND CITY N Y

CHARGE FOR TALENT, SCRIPT, SOUND EFFECTS, AND
MUSIC FOR "HEART THROBS OF THE HILLS" PGMS
27 THRU 52 WHICH WERE MADE FOR THE IMPERIAL
TOBACCO CO

2 381 75

1% FEDERAL OLD AGE TAX 21 68
3% FED UNEMPLOYMENT TAX 65 04

86 72

2 468 47

\$

NATIONAL BROADCASTING COMPANY, INC.
A RADIO CORPORATION OF AMERICA SERVICE
RCA BUILDING • RADIO CITY • NEW YORK

No. 6-0823
DATE 3/22/40
OUR
ORDER NO.

IN ACCOUNT WITH:

MRS ETHEL PARKS RICHARDSON
42-15 43RD AVENUE
LONG ISLAND CITY
NEW YORK

FOR ACCOUNT OF

WE CREDIT YOUR ACCOUNT FOR: YOUR SHARE 50% OF THE RECEIPTS
OF SALES OF "HEARTTHROBS OF THE HILLS" SOLD TO:

RADIO STATION WGU HONOLULU 1-26 @ 5 00	130 00
RADIO STATION VOCM ST JOHNS N F 1-52 @ 5 00	<u>260 00</u>
TOTAL BILLING	390 00

YOUR SHARE - 50%

\$
195 00

A new series of authentic dramatizations
of the old songs and folklore of Southern mountain folk

"HEART THROBS OF THE HILLS"

TRANSCRIBED

QUARTER-HOUR PROGRAMS

AVAILABLE TO NATIONAL, REGIONAL
OR LOCAL (ADVERTISERS)
AT ATTRACTIVE RATES

PRODUCED AND RECORDED BY

NBC ELECTRICAL TRANSCRIPTION SERVICE

NATIONAL BROADCASTING COMPANY INC

RCA Building - Radio City
New York

Merchandise Mart Building
Chicago

WHAT "HEART THROBS OF THE HILLS"

OFFERS THE ADVERTISER

READY-BUILT QUARTER-FOUR PROGRAMS

Presenting all the attractive features of a network live show that can be adapted to many uses for local, regional or national spot coverage for most any product.

LOCALIZATION OF COMMERCIALS

Each episode, as recorded, runs approximately twelve and a half minutes. The sponsor therefore is able to localize his commercial message for each market or sales situations by having it presented by an announcer of the local station staff. Standardized announcements, however, can be recorded separately if desired.

A PACKAGE PRICE

A program series of this character "made to order" is expensive to produce. Through syndication, however, it is available at unusually low rates for local, regional or national markets.

ESTABLISHED AUDIENCE

Ethel Park Richardson's dramatizations were a network feature for several years and have built up a large, loyal and enthusiastic audience. It was this success that led us to select the idea for a recorded series.

WIDE APPEAL

The simplicity and charm of these musical dramas establishes widespread audience interest no matter what period of the day or evening they are presented. Each program has new story that will delight and entertain all types of audience groups and maintain fresh interest throughout the entire series.

TWENTY-SIX QUARTER HOUR PROGRAMS ARE AVAILABLE FOR IMMEDIATE RELEASE

PROGRAM HISTORY AND HIGHLIGHTS

"HEART THROBS OF THE HILLS" is a new idea in radio drama. Each program is a dramatization of the famous ballads of the mountain folk, whose origin often is lost in the shadows of the past. Others have been traced through the centuries to their partial counterparts in the folk music of England, Scotland, Ireland and other countries.

In the series, Ethel Park Richardson captures the real atmosphere of the isolated cabin settlements and presents a true picture of life among the real Anglo-Saxons left in America. They are authentic traditional musical literature. It is from the better known of these ballads that Mrs Richardson has drawn her dramatic material

The musical background is also provided by an authentic group of mountain singers, who interperse the dramatic action with stanzas from the titular ballad of the program. Change of scene or action is affected by this means rather than by the more conventional orchestra interlude. Under Mrs Richardson's sympathetic treatment of ballads familiar to thousands, become alive and real. Titles of each program give the name of the song which is dramatized, such as:

"Charming Billy"
"Sourwood Mountain"
"Sinful To Flirt"

"Blue Eyed Ellen"
"Granny's Armchair"
"Birmingham Jail"

These programs will provide most any advertiser with good, solid entertainment value that can be presented with pride and profit to a radio audience any time of the day or evening.

AUTHENTIC

After one of her network broadcasts Ethel Park Richardson received two telegrams from Chattanooga, Tennessee, in the heart of the Southern mountain country. One of the wires was from the Mayor of that city, who said, "Heard your interesting program. True to backwoods life. Congratulations." The other, from the Chattanooga Chamber of Commerce, read, "Your Heart Throbs much enjoyed. A genuine treat to hear."

A SERIES THAT'S TOPS IN TALENT AND PRODUCTION

Ethel Park Richardson

Author and co-director is an acknowledged authority on mountain music and folklore. She was brought up in a little settlement in the Cumberland mountaineers. Later she lived in the Southwest but returned to the hills again and spent several years in collecting the old tunes which mountaineers hand down orally from one generation to another. Her dramatizations are unquestionably authentic. Her first program was on Station WJZ ten years ago. Some of her best known programs were "The Wayside Cottage", "Charcoal Sketches" and "Dixie Cameos".

The Cast

Leading Characters — Robert Porterfield
Bella Allen
Robert Strauss

Supporting Cast — Margaret John
Travis Johnson
Johnnie Rogers

Announcer — Kelvin Keech

Music — Hilltop Harmonizers

Robert Porterfield

One of America's outstanding folklorists and an authority on dialect and customs of the mountain people of the South. For many years he has been owner and manager of the famous Barter Theatre in Abingdon, Virginia. He now has four traveling theatrical groups traveling through Virginia, Tennessee and Kentucky. He has appeared with Henry Hull in "Ivory Door", with Leslie Howard in "Petrified Forest", and on the road with Walter Hampden.

Bella Allen

One of radio's better-known ingenues discovered by Mrs Richardson. She won fame and affection in "Dreams of Long Ago". Her early life was spent in mountain country.

Robert Strauss

One of the most experienced character men in radio who specializes in genuine mountain types. He has played about everything in the theatre from Shakespeare to the lead in last year's "Casey Jones".

Hilltop Harmonizers

This is an authentic group of mountain singers assembled for this series by Ethel Park Richardson.

Entire production recorded in NBC Studios under the supervision of Gilbert Ralston.

SYNOPSIS OF FIRST THIRTEEN PROGRAMS

OF

"HEART THROBS OF THE HILLS"

PROGRAM NO. 1 *"Charming Billy"*

One of the oldest and best beloved of all mountain songs, tells of the wooing and winning of Emmy Bell despite parental objections. Young love wasn't to be denied, so Billy persuaded Emmy to elope but when Emmy climbed down the ladder Pappy appeared and dragged the young man into the house. But it was only a mountain joke on the part of Pappy, after all to test young Billy's grit, so it all ends with a sprightly wedding.

PROGRAM NO. 2 *"Granny's Armchair"*

Here is a charming story built around a nostalgic old song called "The Armchair". It is a story of how Johnny, a young man who loved his Granny got the better of his greedy relatives who only loved Granny's money. Bob Porterfield is John and Ethel Park Richardson is the greedy sister Annie.

PROGRAM NO. 3 *"Letter Edged in Black"*

This story runs in a more serious vein. What a letter like this meant to a mountain boy who had "gone wrong" in the big city. There is a mountain feud, too, but this letter helps to still it forever and bring peace and harmony to the Hills.

PROGRAM NO. 4 *"Froggie Went A Courtin'"*

A famous old song gives the clue and provides the solution to save a lad from jail. Seems that Ligie Cole had a packet of jewels entrusted to him by a dying officer on a battlefield in the Civil War. Ligie gets shell shocked, suffers loss of memory and can't produce the packet so things look mighty dark. But a phrase from that old song sung by his sweetheart Ellie May helps him recall that he had hid them "in an old hollow tree".

PROGRAM NO. 5 *"Weeping Willow"*

A grand tale of a lad who, love struck over the wrong gal, wants to end it all with "cold pizen" under the "weepin' willow tree". Dessa, it seems, is a gal who has loved him all the while. She agrees to end it all with him. So they get a "windin' sheet" and take what appears to be the fatal drink and kiss goodbye. The kiss, however, turns out to be life-inspiring and the drink nothing more than some of "Paw's bitters". So the "windin' sheet" is exchanged for a wedding veil.

PROGRAM NO. 6 *"Blue-Eyed Ellen"*

Poor little Ellen, torn between young love and family devotion meets a tragic end in the wildwood. Young love, high strung emotions, jealousy and suspicion tangle up with her efforts to protect her young brother from the law, and the resulting consequences are nothing less than fatal.

PROGRAM NO. 7 *"Sourwood Mountain"*

In all the mountain country there is no song more popular than this old ditty. It is a tune that is sung, and scraped at every hoe-down where mountain folks gather. The story of a mountain man who had some "get up an' git" when he was courting Lulie May.

PROGRAM NO. 8 *"Boll Weevil Blues"*

The true story of how the boll weevil, feared and hated pest of the cotton fields, came to be honored by a certain Georgia community. The cotton crop was so big the bolls ate it all and folks couldn't pay off the mortgages. Folks gathered in the church and prayed for a sign. How the sign came, how the boll showed them what to do to pay off the mortgages is a delightful story.

PROGRAM NO. 9 *"The Pardon of Sydna Allen"*

For years this ballad has been a favorite among the Blue Ridge folks. The Allen's were poor counterfeiter's in old Virginia and their foes fixed things up to get in a row with the Sheriff. They told Sydna, his gal was meeting a stranger, which riled Sydna so he started such a ruction that he and his Dad landed in jail for shooting a judge. So Sydna's Dad is sent to his reward with a slip-knot and the young man was sentenced

"To go into a prison
A lonely life to spend"

Alas! When he is pardoned and goes back to the hills, poor Miss Ellen is dead so naught remains but memories to Sydna.

PROGRAM NO. 10 *"Birmingham Jail"*

A lonesome tune of the 'lad who went to jail for hauling moonshine to market. Bessie, the lad's sweetheart, betrothed against her will to the moonshiner, knows he is innocent. How she proves to the law, puts her moonshiner in jail and wins parental consent for herself and her true sweetheart makes a program of complete entertainment.

PROGRAM NO. 11 *"Hand Me Down My Walking Cane"*

One of America's most famous traditional ballads. The story runs into a great deal of weird hilarity when a young mountain girl and her "maw" try to teach a promising but unstable suitor, a lesson on the evils of "white lightning".

PROGRAM NO. 12 "Sinful To Flirt"

The famous traditional ballad of the Tennessee hills tells the sad story of the girl who said "No" - with a coy smile, and the young man, ignorant of the wiles of flirtation, who then took a white rose from her hair and left and

"Next morning poor Willie was dead
Drowned in the pool by the mill"

So up in the mountains they say it's sinful for girls to flirt.

PROGRAM NO. 13 "Soldier Won't You Marry Me"

A delightful, charming Cinderella tale of poor Little Fern who wins Charlie Hawkins, a penniless young Civil War soldier. All the young "widders" in the settlements didn't even think Little Fern had a chance but the story of how she surprises all of them is well worth hearing.

JON GUYOT SMITH

299 West Street, White Plains, New York 10605

May 26, 1992

Dear Jay,

What a marvelous job you did in compiling your log of circulating radio shows! I am just sorry it has taken me so long to acquire a copy. I cannot praise you enough for having undertaken this project and for having done such a thorough job. I have learned several things which are quite exciting to me, making your log of very special interest to me.

I am a lifelong Smiley Burnette enthusiast and was a friend of the Burnette family for years. A long time ago, Smiley presented me with what seemed to be a complete set of his 16" RadiOzark transcriptions. There were a total of 230 quarter-hour episodes, and I certainly took it to be a complete collection, as the discs were Smiley's personal copies. Over the years, I have written extensively about Smiley and lectured on his career in my "Topics in Music: Gene Autry and the Singing Cowboys" course at Mercy College. I permitted vanity to color my thinking and I suppose I convinced myself that I knew all there was to know about this delightful entertainer's career. Your log, however, stopped me in my tracks.

According to one of your supplements, there were 292 episodes of the syndicated "Smiley Burnette Show," not the 230 total I have considered correct for decades. In checking my Smiley Burnette files, I find that RadiOzark did indeed advertise 292 episodes. That means I lack 62 episodes or 31 16" discs. I am nonplussed.

The later "Smiley Burnette Shows" re-use portions from earlier episodes, and thus it is always possible that the last 62 shows were simply reissues of earlier ones. This could explain why Smiley himself did not have the last 62. Nevertheless, I must get taped copies of those last 62 (eps. #231-292)...but I know not where to look. Dick Ayres used to be a good source for Country & Western programs, but he seems to be out of the business and I have no address for him. I'll just have to try the fifteen dealers on your list and pray that I find one who has these shows!

The dates most often given for production of the 292 "Smiley Burnette Shows" are 1950-1953. I know they started in 1950 and they were still in production in 1952. The theme song (for your future reference) is "It's My Lazy Day" (words and music by Smiley Burnette, composed in 1944).

Your main log carries a listing which reads simply "Smiley Burnett." The correct spelling, by the way, is Burnette. A date of 1947 is given. I know of no "Smiley Burnette Show" produced in that year. The only series I know of is the RadiOzark series which began in 1950. If any shows starring Smiley and produced in 1947 are in circulation, I know nothing about them and am keenly interested. I realize, of course, that you included information from various dealers' catalogues, and many of their listings are bound to be inaccurate.

Smiley, who played fifty different musical instruments, began his radio career in the early 1930s, literally operating WDZ in Tuscola, Illinois, as a one-man station. Mr. and Mrs. J. L. Bush, owners of a department store, were proprietors of WDZ and they gave Lester "Buzz" Burnette his first opportunity to showcase his talents. In order to give the impression that the station was full-staffed, young Lester used different voice characterizations and different names for his various programs and newscasts. A Saturday morning children's program featured him as "Mr. Smiley," and the name stayed with him. In 1933, promoter J. L. Frank suggested that Gene Autry hire the multi-talented Burnette to appear on stage with him throughout the Midwest. Smiley and Gene Autry first worked together on Christmas Eve, 1933. Within three months, Smiley was making records for the American Record Company. Six months later, he was in Hollywood, accompanying Gene Autry, who was to appear in a Ken Maynard Western. The producer met Smiley and happened to ask whether he played piano. Smiley said he did, so he was added to the film's cast and subsequently made 150 additional movies, often placing in the Motion Picture Herald poll's top five Western actors in the 1940s. While appearing in films during the '30s and '40s, Smiley was a guest on many radio programs, notably "Hollywood Barn Dance," but I don't believe he had his own series until Si Siman of RadiOzark began producing "The Smiley Burnette Show" in 1950. Production continued through 1952 and maybe into 1953, at which time Smiley and Gene Autry made their final theatrical feature. Smiley was 42 when the "B" Western ceased to exist. He devoted the next ten years to personal appearances, always dressed in his familiar motion picture costume, and made a few more records. In 1963, he returned to California for a featured role in the CBS television series, "Petticoat Junction." The RadiOzark quarter-hour transcribed show was his only starring radio series.

On a related matter, I was both delighted and astonished to note from your log that two episodes of "The Adventures of Champion" (Mutual) are in "captivity." I had absolutely no idea that any episodes of this short-lived series (produced by Gene Autry's company) were in existence. Again, I have no idea as to where I will find copies, but I intend to write to the dealers whose addresses you provided some time ago. I have done extensive research on the "Adventures of Champion" television series and am extremely anxious to hear and study the radio version. Your log has opened a very important door —, once again.

Let me very briefly fill you in on my grandmother, Ethel Park Richardson. Her radio career began on WDOD (Chattanooga) in 1926, where she sang Appalachian folksongs she had collected in a book, American Mountain Songs (Greenberg, 1927). So popular were her Tennessee broadcasts that she was given a letter of introduction to NBC in New York. I am enclosing an article I wrote several years ago which will provide the details of her successful audition for NBC. Writing meant more to her than anything else, so she began writing scripts and developing series ideas in the late '20s, while also working as an actress (notably with Moran and Mack, "The Two Black Crows" on the Majestic Hour...she played Camilla Crow).

The correct dates for her network series are as follows:

1. HILLBILLY HEART-THROBS (May 22, 1933 to October 22, 1935 - NBC)
(became HEART-THROBS OF THE HILLS on May 13, 1934)
(This series continued with a title change, becoming:)

DREAMS OF LONG AGO (November 6, 1935 - October 30, 1938 - NBC)

The above was a song dramatization series, initially starring Anne Elstner and Curtis Arnall, with music by Frank Luther and his trio. NBC aired it as a sustaining series. The HILLBILLY HEART-THROBS title was altered to HEART-THROBS OF THE HILLS to attract a sponsor and delete the word "Hillbilly," which some considered a term of derision. All scripts were written in Southern Appalachian dialect. Beginning in the Fall of '35, the series reverted to DREAMS OF LONG AGO, dropping the hillbilly settings so that non-country songs might be dramatized. It remained a sustaining series with frequent time-shifts, vanishing in 1938.

In 1939, NBC prevailed upon my grandmother to adapt 52 scripts to 15-minute length and to record a syndicated HEART-THROBS OF THE HILLS series on 16" transcriptions. With a much smaller budget than her network series had enjoyed, Grandma made the 52 recorded shows, which were heard on stations throughout the country (and elsewhere) during the 1940s. Jay, believe it or not, I have only seen one of the actual 16" discs in my lifetime... a very good pressing with attractive red, white and blue labels. I have numerous NBC transcription sleeves which mention HEART-THROBS OF THE HILLS, but none of the pressings seem to have survived on the collectors' market.

I had a source at NBC years ago, and he very reluctantly let me tape four episodes from their archives, making me swear I would never let them out. However...I stupidly taped them for a "friend" (?) in Delaware by the name of Vaughn. I told him about the restrictions and he promised to abide by the terms, but within a week Vaughn sent the shows to Blalock in Washington, who put them in his catalog. When I found out about this treachery, I wrote to Blalock and begged him to help me abide by the pledge I had given

to my NBC source, but the animal wrote back and told me I should be "ashamed of myself" for being "selfish" with the material and told me under no circumstances would he delete it from his catalog. Remarkably, my NBC source learned of this and locked the door to me permanently. They had another show featuring my grandmother which I desperately wanted, but never did get because of Vaughn/Blalock. We live and learn.

An additional problem caused by the Vaughn/Blalock debacle is that my endless search for HEART-THROBS OF THE HILLS programs has been complicated. Whenever I run an ad or send out requests for information, I am offered the Vaughn/Blalock episodes, which are also listed in your log now. I guess I'll never cease paying for my carelessness.

My grandmother always seemed to be best remembered by radio listeners in the New York area for her series THE WAYSIDE COTTAGE, aka THE HOUSE BESIDE THE ROAD. The series first aired in 1929. It was revived in 1931 and again in 1932-33. Unlike the hillbilly series, this one was sponsored. Its network run, however, was brief: CBS, from July 10 through September 13, 1934, a summer replacement. My own series, WILLOW CROSSING, was based somewhat on THE WAYSIDE COTTAGE.

2. THE HOUSE BY THE SIDE OF THE ROAD (July 10 - September 13, 1934)
(CBS) (Tuesdays/Thursdays 7:15-7:30 p.m.)

One additional series merits discussion, although it was not a network feature. My grandmother authored a historical series sponsored by Chilean Nitrate (a fertilizer) and heard widely throughout the South. UNCLE NATCHEL (starring Frank Wilson) dramatized events in Southern history and folklore. The 16" transcriptions were produced by Jean V. Grombach, with whom my grandmother had a difficult time working. The dates are roughly 1938-1942. I have none of these shows....however, I found a nifty UNCLE NATCHEL calendar at a flea market a few years ago. I also saw an outdoor tin advertising sign, but the owner wanted far too much for it. I doubt whether my grandmother was aware of these items. Again, all the 16" transcriptions have apparently vanished from the face of the earth.

Your log is fantastic...but my work is cut out for me. I must now search for a source for "Smiley Burnette Show" numbers 231-292, plus the two "Adventures of Champion" shows. I can only hope that someday someone will search for "Willow Crossing" with the same enthusiasm.

Best wishes,

